

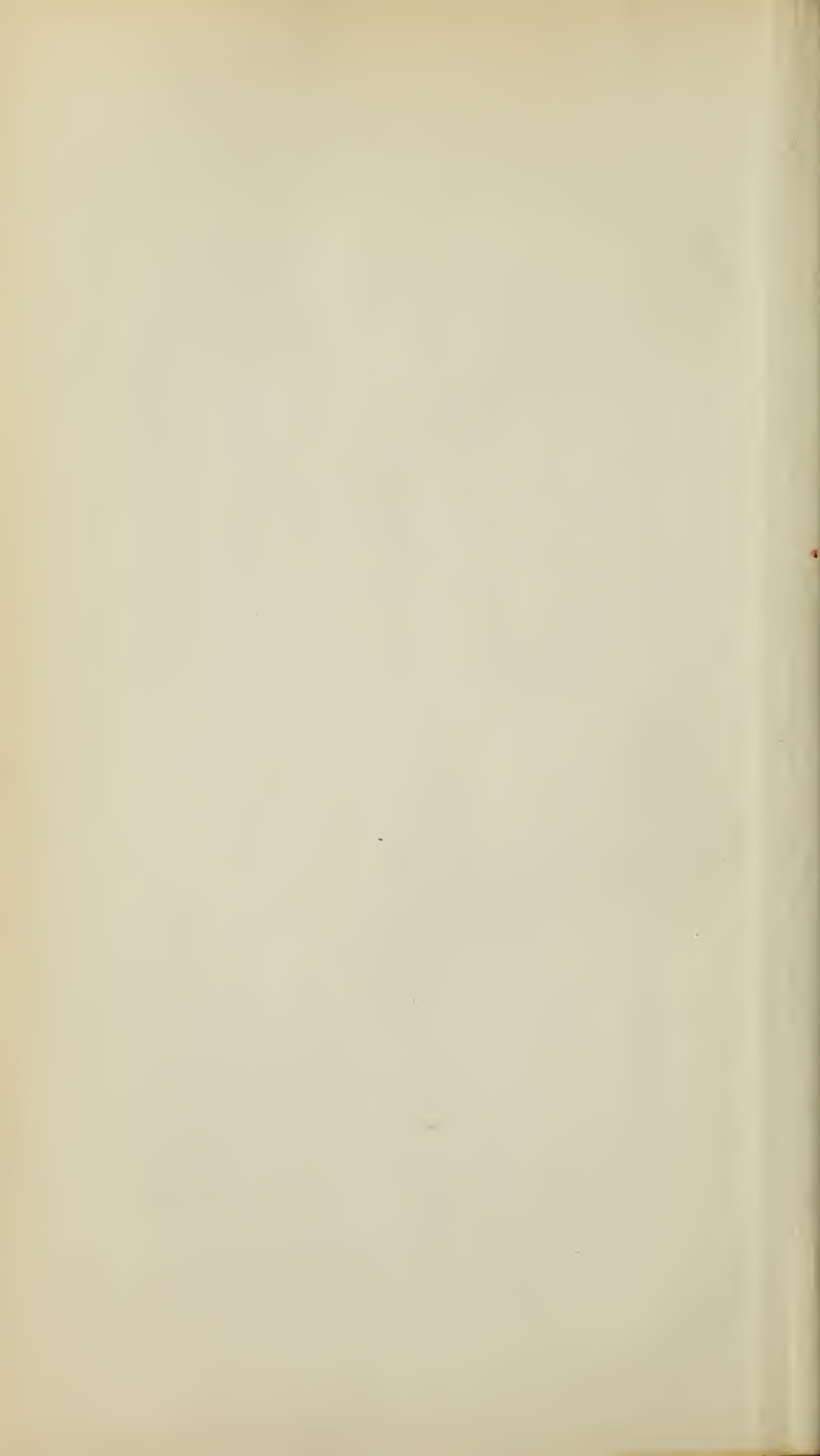


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J. E. G.

Concerto

1937-38



JORDAN HALL

FRIDAY EVENING, OCTOBER 22, 1937, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH Toccata in D minor, for Organ

HELEN WILKINSON (Morton, N. Y.)

MACDOWELL Scherzo from Sonata Tragica, op. 45

Polonaise in E minor, op. 46, no. 12

VIRGINIA VINCENT (Concord, N. H.)

MOZART Aria from DON GIOVANNI:

Madamina! Il catalogo è questo

MASSENET Aria from MARY MAGDALENE:

O Mary give an ear one moment

RICHARD NEAL (Woburn)

ROSSINI Duet from IL BARBIERE DI SIVIGLIA:

All'idea di quel metallo

EDWIN BILBY (Boston)

RICHARD NEAL (Woburn)

FAURÉ Impromptu in A♭

LILLIAN ROSEN (Dorchester)

CHAUSSON Poème, for violin

DOROTHY ROSENBERG (Mattapan)

RAVEL Jeux d'eau

GILBERT BOYER (Randolph)

MENDELSSOHN First movement of the Pianoforte Trio

in D minor

LILLIAN ROSEN (Dorchester)

DOROTHY ROSENBERG (Mattapan)

ADELAIDE HUBBARD (Brookline)



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

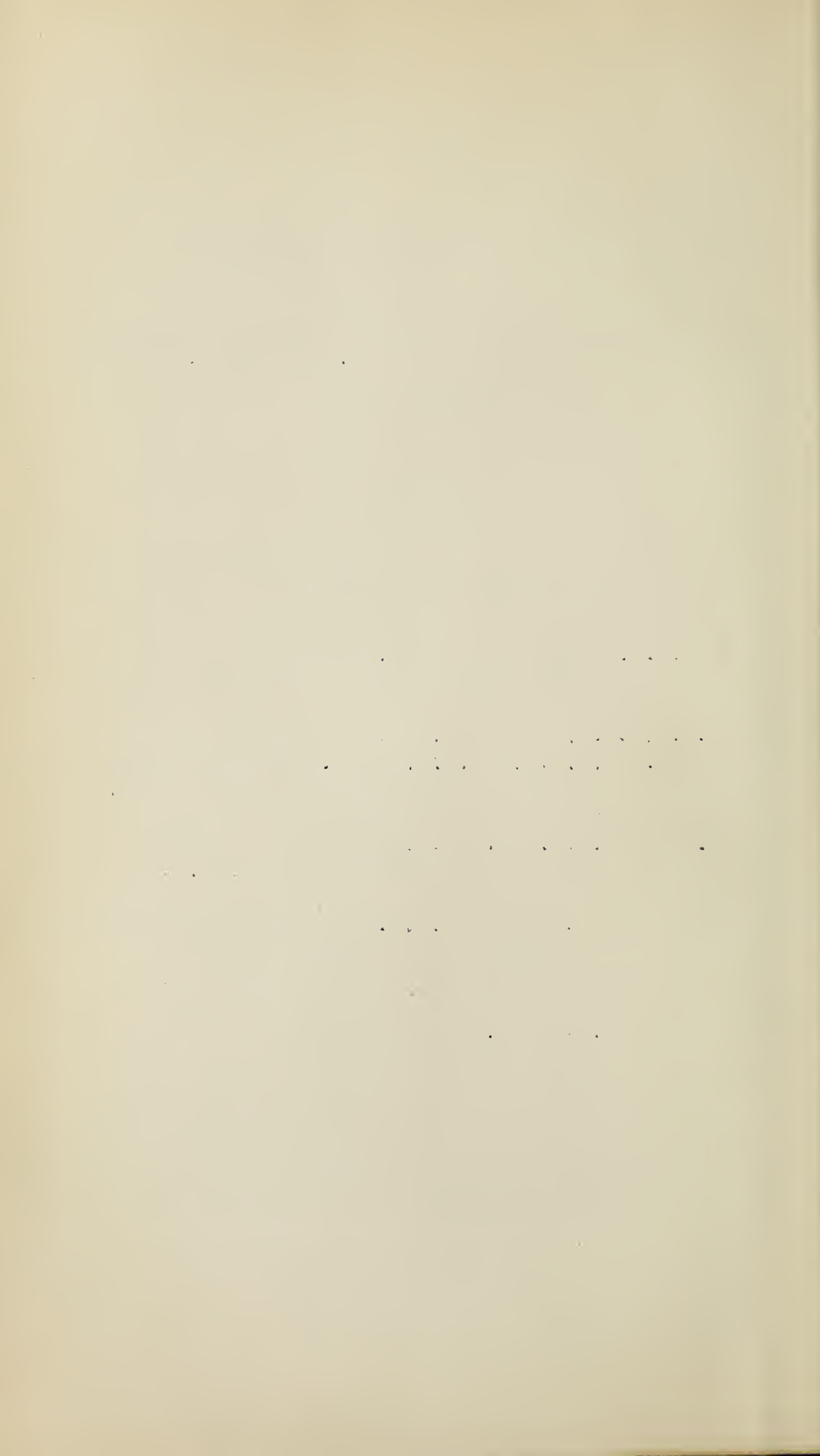
Saturday afternoon, October 23, 1937 at 1:05 o'clock

RECITAL HALL

Program

- Bach Prelude and Fugue in E major
Dorothy Kleeb (Beverly)
- Schumann Grillen
Mary Alice McManus (Cambridge)
- Wagner Träume
- Mendelssohn. The First Violet
Gretchen Kinder (La Crosse, Wis.)
- Chopin Etude in F minor
Ethel Potts (Willsboro, N.Y.)
- Rubinstein Where'er my eyes may wander
The Dream
Chaim Cardon (Providence, R.I.)
- Aubert Latins
Dorothea Jump (Waban)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

TUESDAY EVENING, NOVEMBER 2, 1937, AT 8:15 O'CLOCK

SONG RECITAL

by

FENTON CHARLES, Tenor

(*Mus. B., class of 1930*)

HAROLD SCHWAB, accompanist



PROGRAM

OLD ENGLISH SONGS

BISHOP Love has eyes
FORD Since first I saw your face
MONROE My lovely Celia
STORACE The pretty creature

GIORDANI Caro mio ben
ROSA Star vicino al bell' idolo
WEKERLIN (arr.) Menuet D'Exaudet
MASSENET Le Rêve from the opera of MANON

SCHUMANN Im wunderschönen Monat Mai
WEINGARTNER Wenn schlanke Lilien wandelten
SCHUBERT Die Forelle
BRAHMS Sapphische Ode
BRAHMS Vergebliches Ständchen

FORSYTH The Bell-Man
PETERKIN I heard a piper piping
BENNETT A Song
MERIKANTO A fairy story by the fire
KENNEY Blue are her eyes

Steinway Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

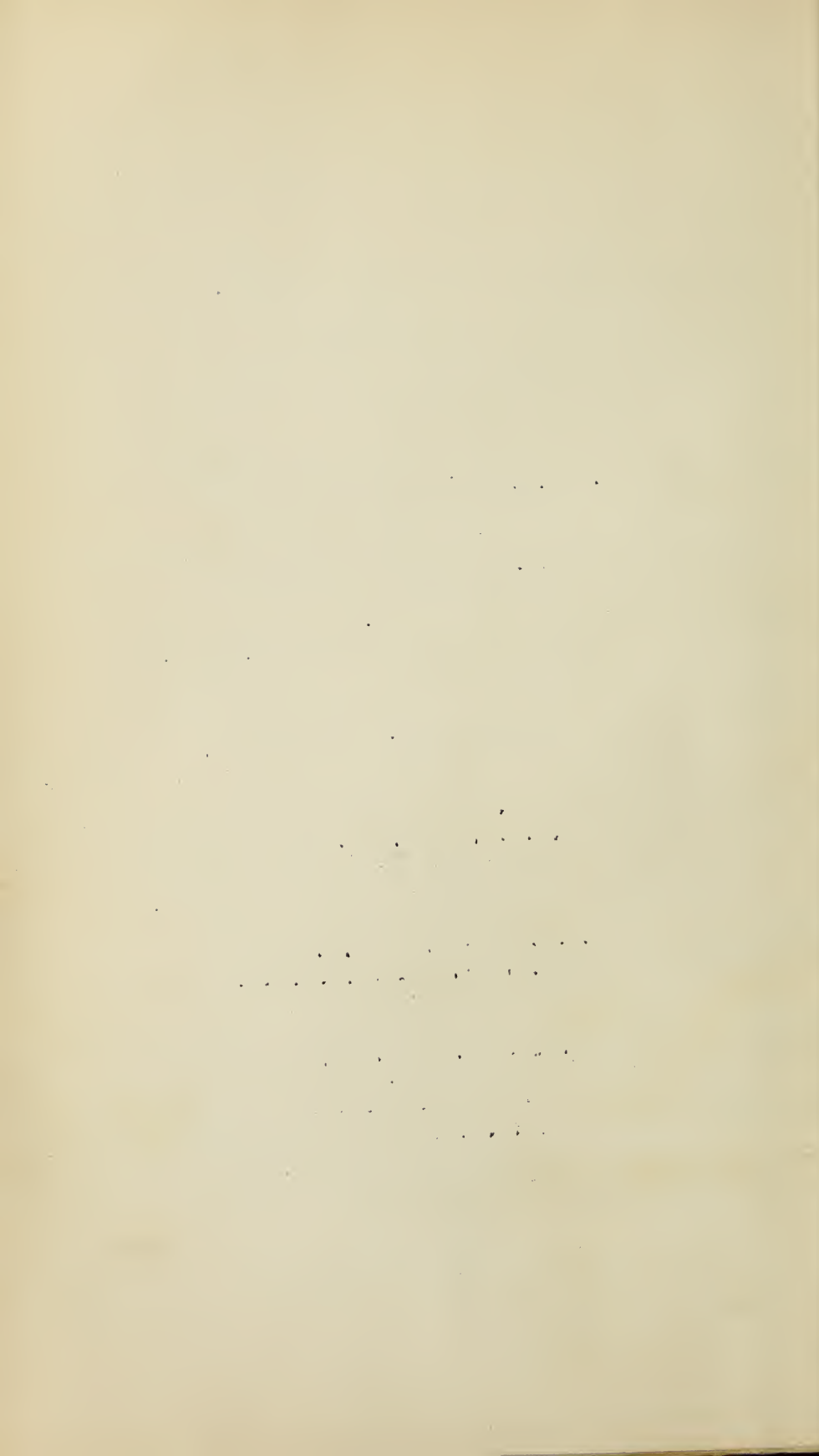
Saturday afternoon, November 6, 1937 at 1:05 o'clock

RECITAL HALL

PROGRAM

- Bach Prelude and Fugue in B flat
Beryl Anderson (E. Milton)
- Schubert Impromptu in A flat, Op. 90
Rhoda Zaiger (Dorchester)
- Schumann Album Leaves, Op. 99
Marjorie Nesbitt (Oneonta, N.Y.).
- Glière Romance in E major
Dorothy Levine (Roxbury)
- Giordani Caro mio ben
- Bassani. Aria from La Serenata:
Dormi, bella, dormi tu
André Jacq (Le Havre, France)
- Bach Allemand
- Paderewski Nocturne
Helen Cohen (Utica, N.Y.)
- Chopin Prelude in B flat minor
Clarissa Cooke (Roxbury)
- Schumann First three pieces from
Kreisleriana
Lillian Rosen (Dorchester)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

Saturday afternoon, November 13, 1937 at 1:05 o'clock

RECITAL HALL

PROGRAM

- Beethoven First movement of the Pianoforte
Sonata in C minor, Op. 13
Shigao Sato (Cambridge)
- Durante Vergin, tutto amor
- Godard Chauson de Florian
Helen Tomasek (Webster)
- R. Franz Widmung
Di Rose, di Lilie
Gerald Ranney (Ashfield)
- Debussy Romance
- Schumann Der Ring
Margaret Cowing (West Springfield)
- Tartini Sonata for Violin and Pianoforte
in G minor
George Bisketzi (Peabody)
Robert Strassberg, accompanist
- Mozart. Aria from the Magic Flute:
Ah lo so
- Grieg Solveig's Song
Lillian Jones (Brighton)
- Glinka-Balakirew. The Lark
Dorothy Kleeb (Beverly)

Mason and Hamlin Pianoforte



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL
NOVEMBER THE FIFTEENTH

1937



THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

SOLOIST: LUCILLE MONAGHAN, *of the Faculty*

IN THE CORELLI CONCERTO GROSSO:

SOLO VIOLINS: FRANCES BROCKMAN

ELIZABETH CROUSE

SOLO VIOLONCELLO: LEIGH ELDER

PIANOFORTE: CARL FELDMAN

Mason and Hamlin Pianoforte

PROGRAM



CORELLI CONCERTO GROSSO in C minor, op. 6, no. 3

Largo; allegro; grave; vivace; allegro

RACHMANINOV DIE TOTENINSEL (THE ISLAND OF THE DEAD)

Symphonic Poem after the painting
by Arnold Böcklin

CÉSAR FRANCK Three orchestral excerpts from the
Symphonic Poem, PSYCHÉ

Psyché's sleep

Psyché borne away by the Zephyrs

Psyché and Eros

F. S. CONVERSE CONCERTINO for pianoforte and orchestra

Scherzo (allegro vivace e scherzando)

Andante cantabile ed espressivo

Finale (allegro; prestissimo)

Program notes by Warren Storey Smith, of the Faculty

Concerto Grosso in C minor, for Strings and Pianoforte, op. 6, no. 3

(arranged by Arnold Schering)

ARCHANGELO CORELLI

(Born at Fusignano, Imola, February 13, 1653; died at Rome, January 10, 1713.)

Corelli was no more the Father of Instrumental Music than Haydn was the Father of the Symphony, although each has been so designated. But as Haydn was the first symphonist of genuine importance, so was Corelli the earliest of the instrumental composers whose works are still played as a matter of course rather than as a matter of exception.

Six weeks before his death Corelli published the set of *Concerti Grossi* of which this, in C minor, is the third. The first and only other performance in Boston, in a different arrangement, was at a concert of the Boston Symphony Orchestra, December 13, 1924. As was customary in the concerto grosso — an earlier form than the solo concerto — the concertino, or group of solo instruments, here consists of two violins and a violoncello. Less conventional is Corelli's use of a related key, in this case the subdominant, F minor, for the third movement, marked Grave. In Corelli's day the movements of a suite, concerto or sonata were, as a rule, all in the same key. The other divisions of this concerto are a Largo, Allegro and Vivace.

The Island of the Dead, Symphonic Poem to the Picture by A. Böcklin

SERGEI VASSILIEVITCH RACHMANINOV

(Born at Onega, Novogorod, April 1, 1873; now living)

The paintings of the Swiss artist, Arnold Böcklin (1827-1901) have inspired more than one composer. Before Rachmaninov's "Toteninsel", first performed at Moscow in 1908, came Hans Huber's "Böcklin" Symphony and Weingartner's "The Elysian Fields", and after it Reger's Four Tone Poems.

In his program notes for the first performance in Boston of this "Toteninsel", at a concert of the Boston Symphony Orchestra, December 17, 1909, with the composer conducting, the omniscient Philip Hale wrote that Böcklin's painting was suggested by the group of Ponza Islands, north of the Gulf of Naples. These islands, of volcanic origin, rise sharply from the sea and are surmounted by tall cypress trees. At one time they were actually used as places of sepulture, so the artist's title is not wholly fanciful. Toward one of these dark pyramidal isles, set in a sea of glassy smoothness there proceeds, in the painting, a boat carrying a coffin. Beside the boatman, who propells the craft, there is a figure in white, possibly a priest or a mourner. The coloring is of somber richness.

Rachmaninov's music begins with a five-note figure, suggestive of the tranquil lapping of the water, and gradually rises to a climax, which the awful quiet of the picture in no wise suggests, but which is musically and poetically justified. Use is made of the ancient plainsong, "Dies Irae", which has served Berlioz, Liszt and others when death was the theme.

“Psyche’s Sleep”, “Psyche Borne Away by the Zephyrs”; “Psyche and Eros”, from the symphonic poem “Psyché” . . . CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

The early Christians were wont to bend the Pagan myths to their own uses, that of Psyche and Cupid included, and Vincent d’Indy, pupil, friend and disciple of Franck, would have us believe that the movement in this tone-poem entitled “Psyche and Eros” represents “a dialogue between the soul and a seraph sent from Heaven to instruct it in the eternal verities.” A more realistic approach is that of Carl Engel, who in his tiny volume of musical biography, “*Alla Breve*,” thus explains the patent dualism in Franck’s nature and music.

“He reminds one”, wrote Mr. Engel, “of the painter monks of the Middle Ages, who blended in the traits of smiling Madonnas their sacred hopes and secular regrets In spite of forty years cloistered in a dim organ-loft his nostrils seems to have caught—as if remembering a foregone incarnation—the rich and pungent smell of the salt sea and mountain laurel that sultry winds are blowing around the rocks of Naxos, lost in the blue Aegean and dreaming of Ariadne. That is the wonder of Franck’s finest music, this Pagan passion, illumined with the patient and multi-colored artistry of Mediaeval missals.”

In its original form this symphonic poem calls for chorus as well as orchestra; from it Franck subsequently made a suite of four numbers for orchestra alone. The tale it tells may be briefly gleaned from the portions of the “argument” in the printed score:

Psyche is sleeping cradled in dreams. Suddenly the air quivers . . . Psyche, lifted up by the light breezes, is borne away to the Gardens of Eros. In those Gardens Psyche lies, fairer than Beauty’s self, as voices murmur in her ear of the power of Love . . . The voices are silent. Already there sounds another voice, gentle but penetrating; it is that of Eros himself. Psyche hesitatingly responds . . . Soon their spirits are joined . . . All is passion, all is light, all is happiness.

Concertino for Pianoforte and Orchestra, in A major

FREDERICK SHEPHERD CONVERSE

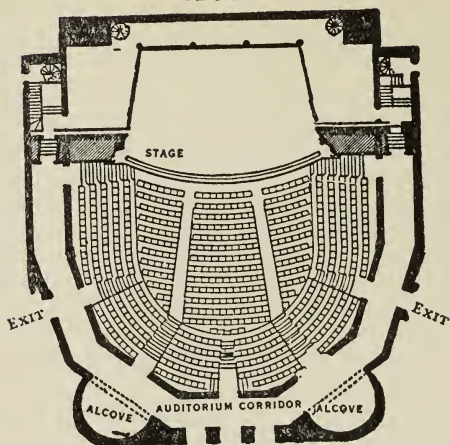
(Born at Newton, Mass., January 5, 1871; now living in Westwood, Mass.)

This Concertino was composed in the summer of 1932 and received its first performance at a concert of the Conservatory Orchestra March 15, 1933. Its form is unusual. The first movement is a Scherzo, *Allegro vivace e scherzando*; the second a slow movement, *Andante cantabile ed espressivo*, in F major. This section leads directly to the finale, which is in the Sonata *Allegro* form. In the midst of this finale the theme of the slow movement reappears and there is a brilliant coda, *Prestissimo*.



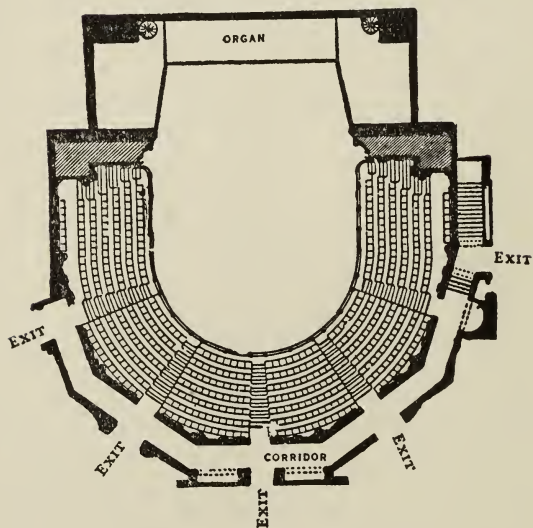
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY





NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

ORGAN RECITAL

by

HOMER HUMPHREY
OF THE FACULTY

. . .

JORDAN HALL
NOVEMBER THE SEVENTEENTH

1937

Alexandre Guilmant was born on March 12, 1837. Exactly one hundred years later Charles-Marie Widor died. A century of great and peculiar importance to the organ world was there ended.

Hardly any other organists of our time have exerted such an influence upon their profession as these men. They inherited in a direct line from J. S. Bach the pure traditions of his school, and as well by the long line of their pupils as by their own superb art in performance, they have disseminated these traditions over a steadily widening field. Equally they were links of inestimable value with a more immediate past, the span of their long lives bringing to our day the times of Schumann, Chopin, Berlioz, Liszt and Wagner. As virtuosi, as teachers, as editors and authorities in theory they stood at the summit of their profession.

It is in the desire to commemorate in some small way this artistic cycle that this program is presented. The name of J. S. Bach, by whom these men were so strongly influenced and whose works they played with such insight and authority, finds a suitable place here. As to their own portion of the program, endeavor has been made to select fully representative works, and while comparison of the two Masters may seem inevitable such was by no means intended, for they are as divergent in style as they are united in sincere purpose. Each must be considered apart from the other, in entire recognition of the individual contribution to Art.

H. H.

COMMEMORATIVE CONCERT

OF COMPOSITIONS BY

ALEXANDRE GUILMANT

(Mar. 12, 1837—Apr. 30, 1911)

CHARLES-MARIE WIDOR

(Feb. 22, 1845—Mar. 12, 1937)



PROGRAM

- GUILMANT Sonata I, op. 42
 I. Introduction et Allegro
 Sonata VII, op. 89
 II. Lento assai (Rêve)
 Lamentation, op. 45
 Sonata V, op. 80
 III. Scherzo
-
- J. S. BACH Fantasia and Fugue in G minor
-
- WIDOR Symphonie Romane, op. 73
 I. Moderato
 Symphonie V, op. 42
 II. Allegro cantabile
 Suite Latine
 V. Adagio (quasi andante)
 Symphonie VII, op. 42
 VI. Final

NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

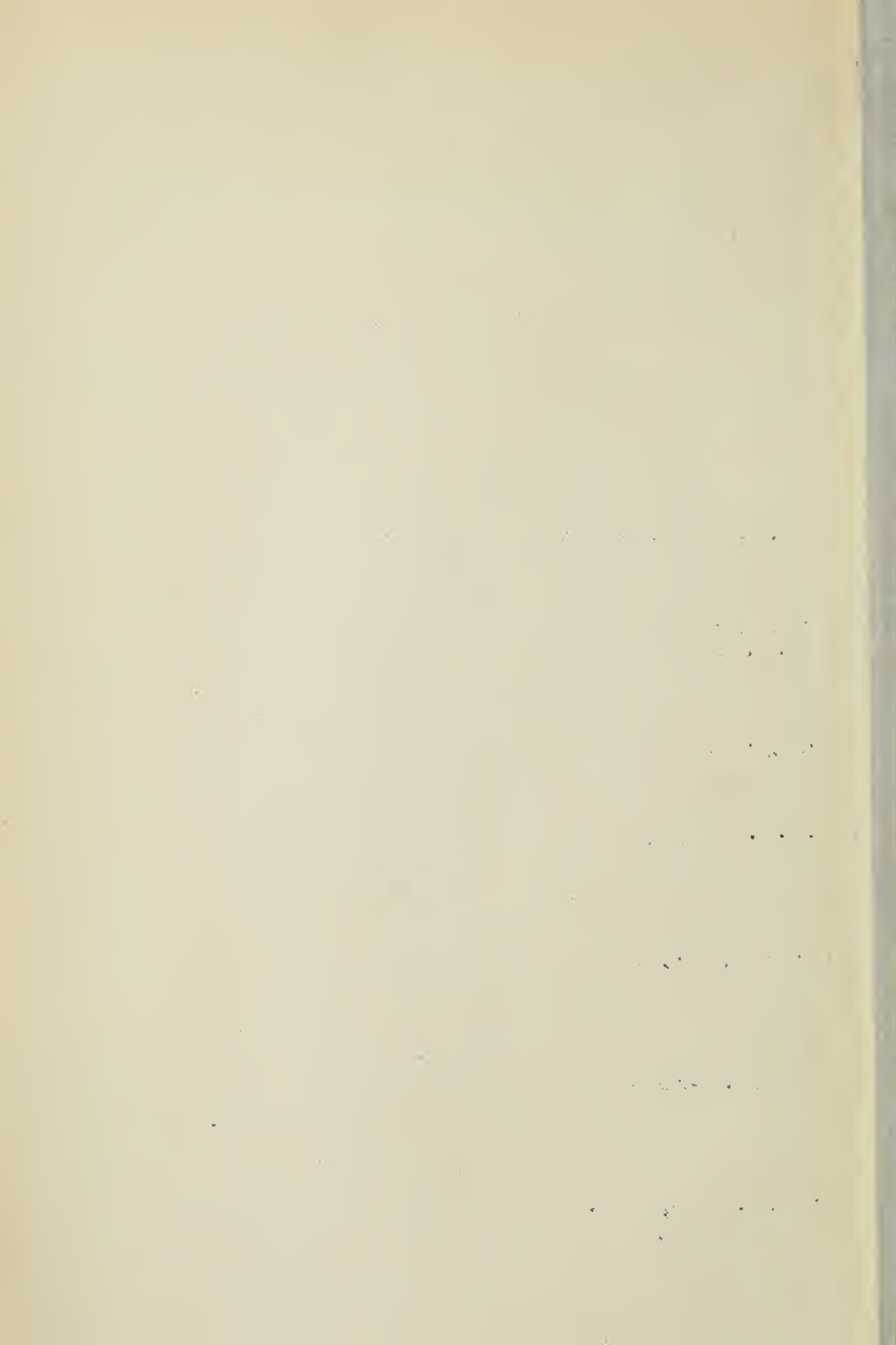
Thursday afternoon, November 18, 1937 at 4:05 o'clock

RECITAL HALL

PROGRAM

- Bach Prelude and Fugue in C# major
Virginia Vincent (Concord, N.H.)
- Rasphigi Stornellatrice
La Forge Far away
Helen Spear (Fort Fairfield, Me.)
- Chopin Prelude in B flat minor Op, 28, No. 46
Clarissa Cooke (Bosbury)
- Verdi Aria from Forza del Destino:
Pace, Pace, mio Dio
Ruby Carr (Concord, N.H.)
- Mozart First movement of the Pianoforte
Sonata in C major
Hetty Preble (Boston)
- Saint-Saëns Aria from Samson et Dalila:
Amour, viens aider
Germaine Barré (Fall River)
- Schumann Papillons Op, No. 2
Irene Prevost (Fall River)

Mason and Hanlin Pianoforte



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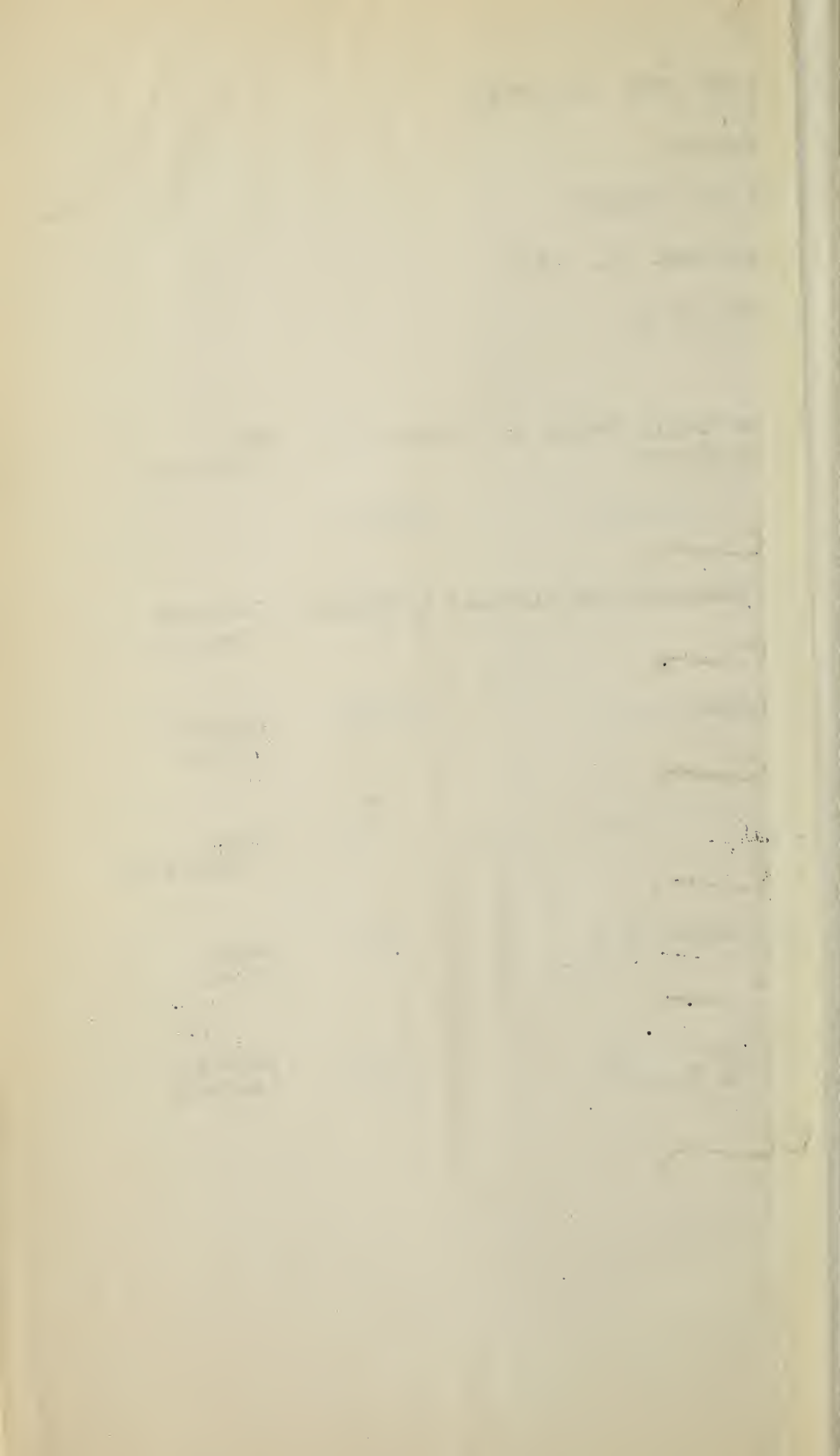
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JORDAN HALL

FRIDAY EVENING, NOVEMBER 19, 1937, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

BACH Fugue in G minor, for Organ

JULIA CRAWFORD (Walla Walla, Wash.)

PAISIELLO Il mio ben, quando verrà

PUCCINI Aria from LA BOHEME:

Si, mi chiamono Mimi

RUTH CAMPBELL (Providence, R. I.)

CHOPIN Ballade in A♭ major

CEDRIC CHASE (Waltham)

FERRARI Rispetto, no. 3

FONTENAILLES Les baisers sont des fleurs

ERICH WOLFF Es ist alles wie ein wunderborer Garten

SCHUBERT Rastlose Liebe

GERMAINE BARRÉ (Fall River)

ROSSINI Aria from IL BARBIERE DI SIVIGLIA:

Una voce poco fa

DEBUSSY Mandoline

MOZART Aria from LE NOZZE DI FIGARO:

Non so piu casa son

ELEANOR STEBER (Wheeling, W. Va.)

SAMMARTINI Passacaglia, for violin

ELIZABETH CROUSE (Hampton, Va.)

DONALD STEELE, accompanist

CALDARA Alma del core

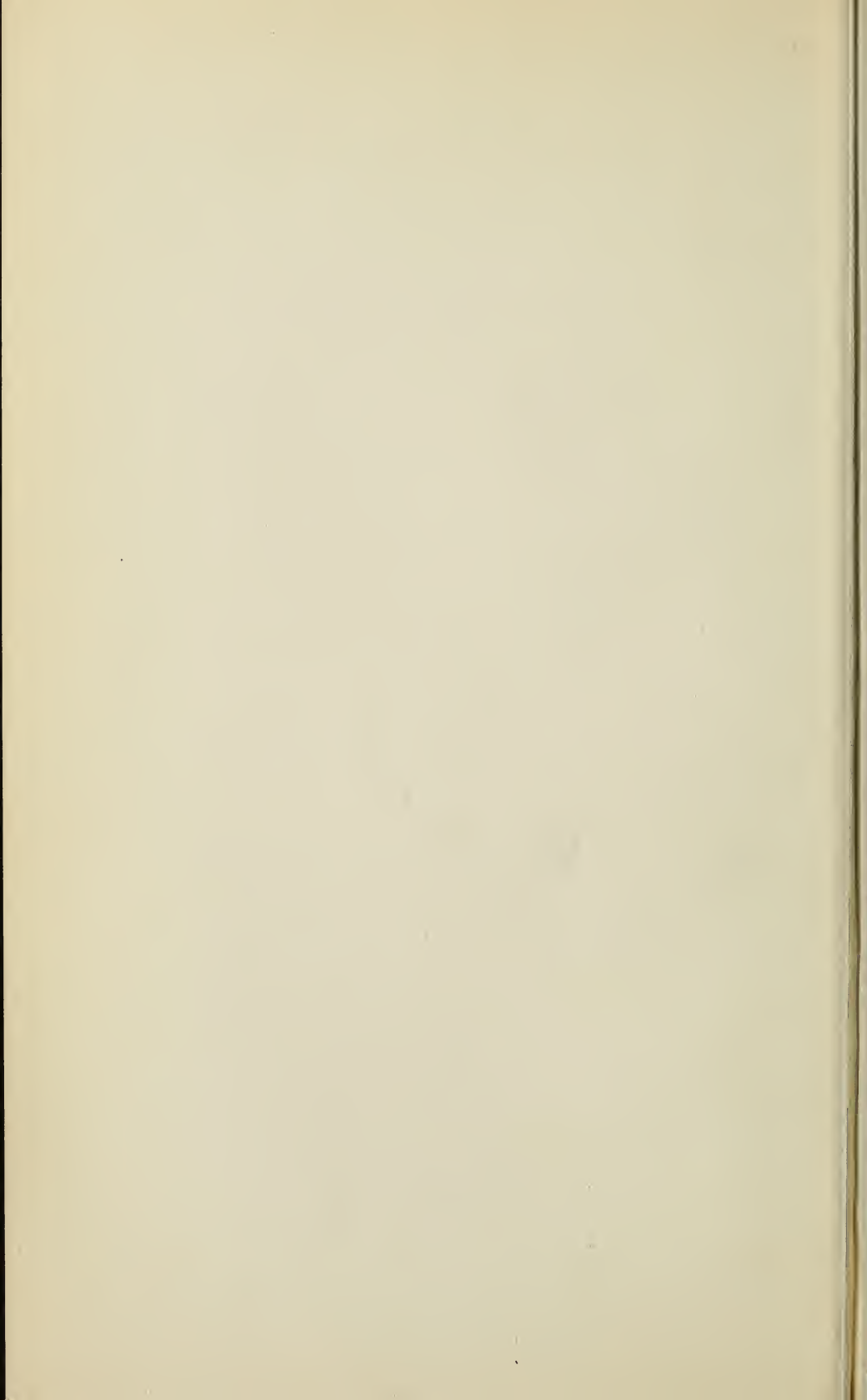
JACQUES-DALCROZE La pluie

PIERNÉ Le moulin

M. ELIZABETH GOLDEN (Boston)

VIERNE Finale from the first Organ Symphony

GEORGE FAXON (Brookline)



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

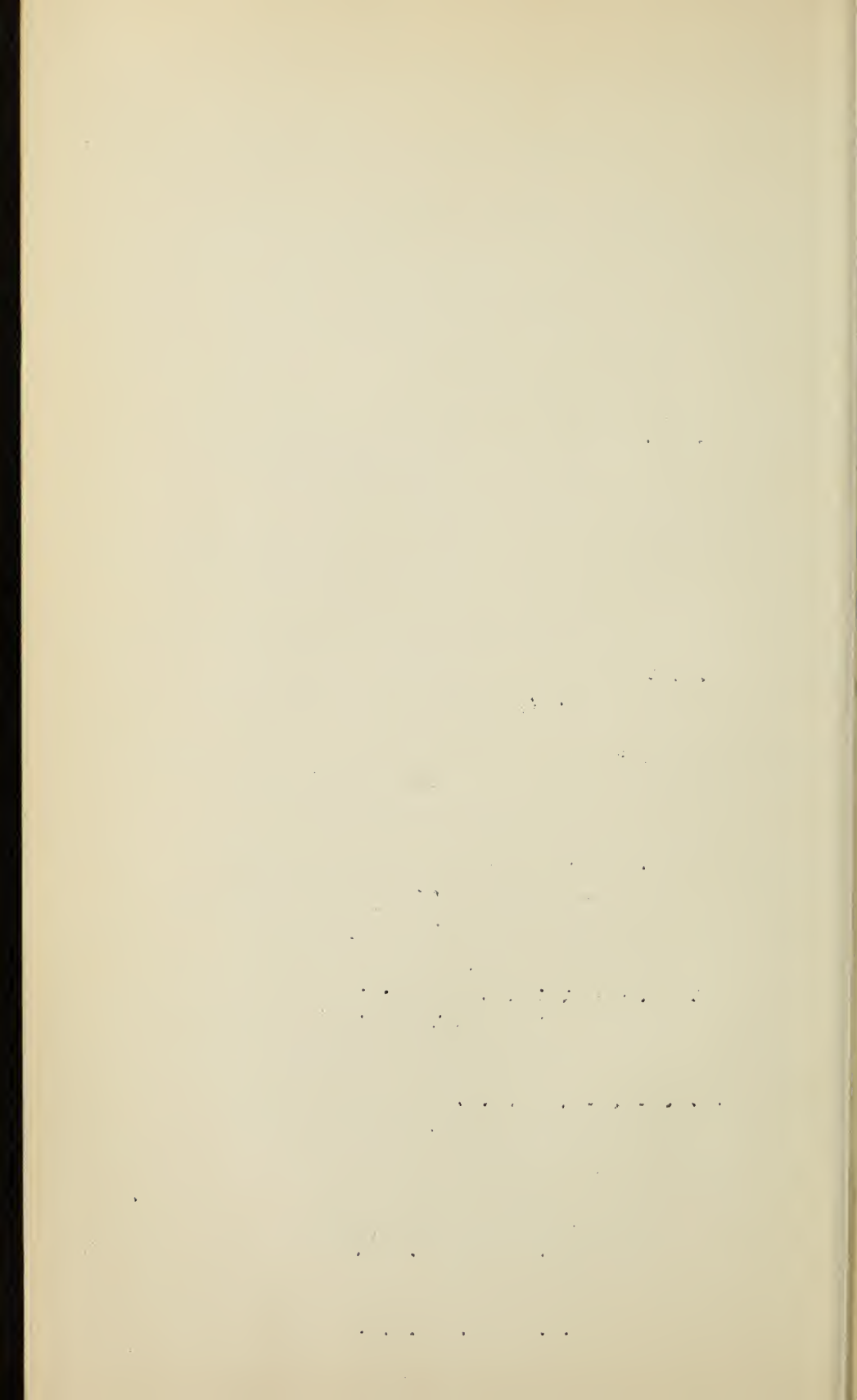
Saturday afternoon, November 27, 1937 at 1:05 o'clock

RECITAL HALL

PROGRAM

- Steale Pastoral
- Handel Aria from the Messiah:
Rejoice greatly
Mildred Messer (New London, Conn)
- Bach Allemande and Sarabande from the
Third French Suite in B
minor
Ethel Potts (Willsboro, Essex County, N.Y.)
- Handel Se pieto di me non senti
Beatrice Silverman (Winthrop)
- Mozart Aria from Cossi fan tutte:
Un'aura amorosa
Edwin Bilby (Boston)
- Mozart Aria from Idomeneo:
Zeffiretti lusinghieri
Margaret Williams (Concord)
- Franz Widmung
Die Rose, die Lilie
Gerald Runney (Ashfield)
- Bach Allegro in F minor
Saima Laycock (Boston)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

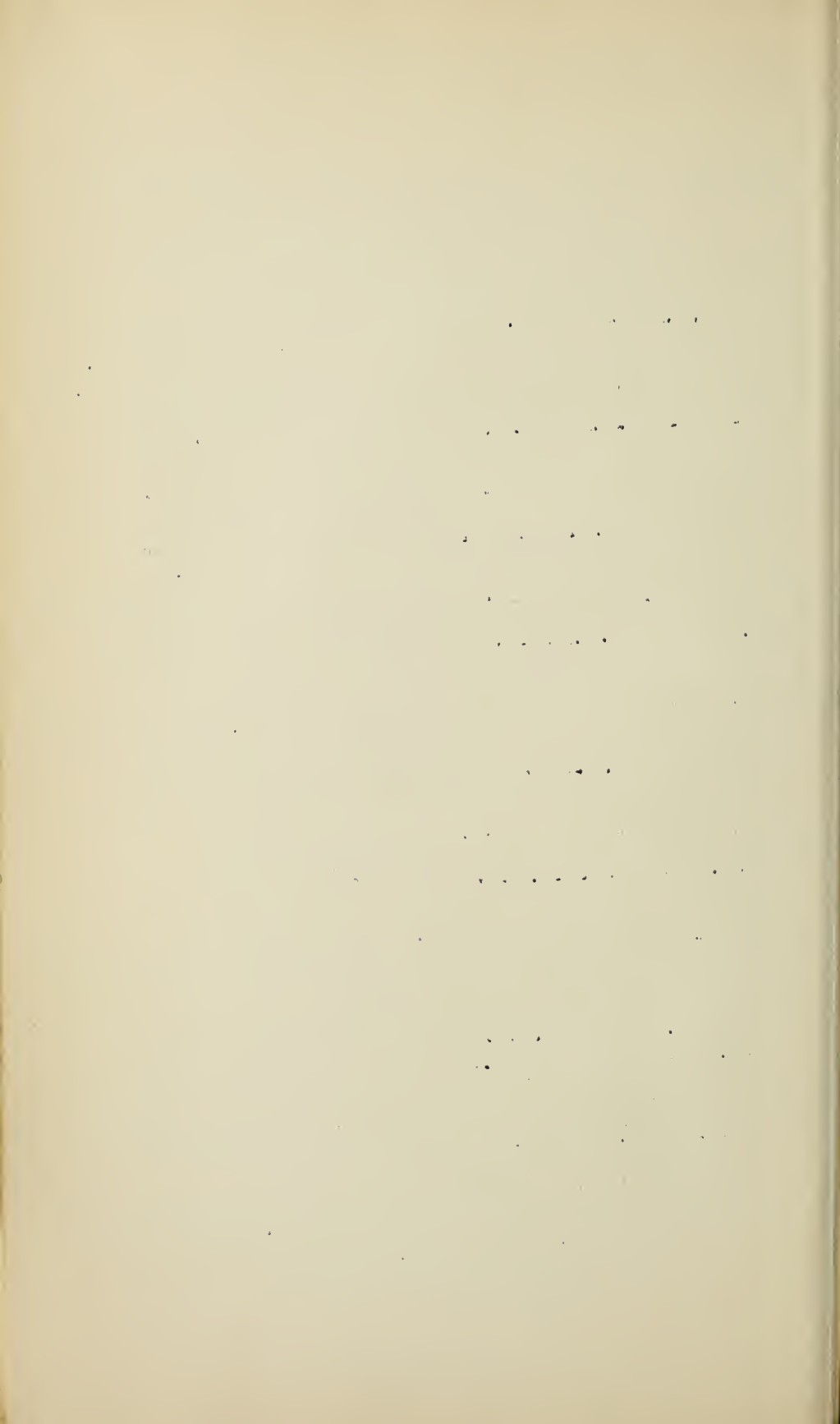
Student Recital

Thursday afternoon, December 2, 1937 at 4:05 O'clock

RECITAL HALL

PROGRAM

- Beethoven First movement of the Pianoforte
Sonata in E flat major Op. 36,
Rita Arsenault Quincy) No. 3.
- Chopin Mazurka Op. 67, No. 4
Impromptu Op. No. 29
Barbara Russell (Waterbury, Conn.)
- Beethoven First movement of the Pianoforte
Sonata in B flat Op. No. 22
Jane Veasey (Poconoke City, Maryland)
- Brahms Intermezzo in E major)
Intermezzo in A minor) Op. 116
Capriccio in G minor)
Virginia Leahy (Bristol, R.I.)
- Gounod Aria from Faust:
Ah je ris
Lillian Jones (Brighton)
- Delibes Duet from Lakme:
Viens, Mallika - sous le Dome
epais
Lillian Jones (Brighton)
Helen Spear (Fort Fairfield, Me.)
- Liszt Concert-Etude in D flat major
- Chopin Etude in C minor, Op. 10, No. 12
Humberto Andrade (New Bedford, Mass)
- Beethoven First and 2nd movements of the
Pianoforte Sonata in E major
Op. No. 109
Marybelle Fulton (Spokane, Wash.)



JORDAN HALL

FRIDAY EVENING, DECEMBER 3, 1937, AT 8:15 O'CLOCK

CONCERT

by

THE CONSERVATORY BAND

STANLEY HASSELL, *Conductor*

assisted by

ADVANCED STUDENTS



PROGRAM

GERHARDT Two Chorales:
1656 All My Heart this Night Rejoices

WALTHER Jesus, My Joy
1713

SAINT-SAËNS March Militaire Francaise

LUIGINI Ballet Egyptian
Allegro non troppo
Allegretto
Andante sostenuto
Andante espressivo; Allegro non troppo

MOZART Duet from DON GIOVANNI:
La ci darem la mano

GOETZ Duet: Calm as the night
DIANA OLIVER (Mt. Olive, N. C.)
ALBERT N. HARDY, JR. (North Adams)

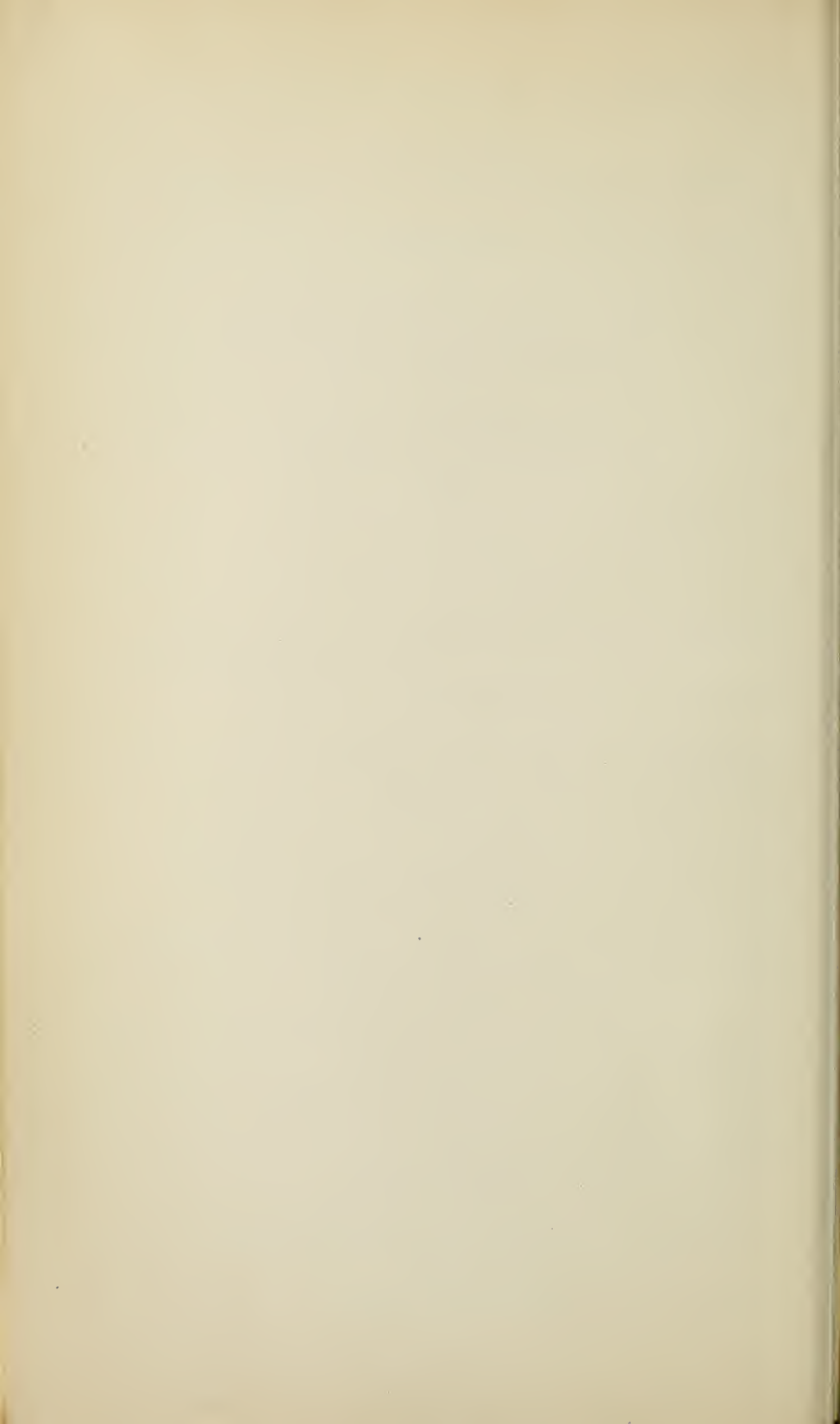
SAINT-SAËNS Prelude to The Deluge

LINCKE Waltz, Spring Beautiful Spring!

MOMPOU Prelude no. 1
DE SEVERAC Le retour de muletiers
GILBERT BOYER (Randolph)

TSCHAIKOWSKY Finale from the Fourth Symphony
Allegro con fuoco

RIETZEL Crescendo Club March



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

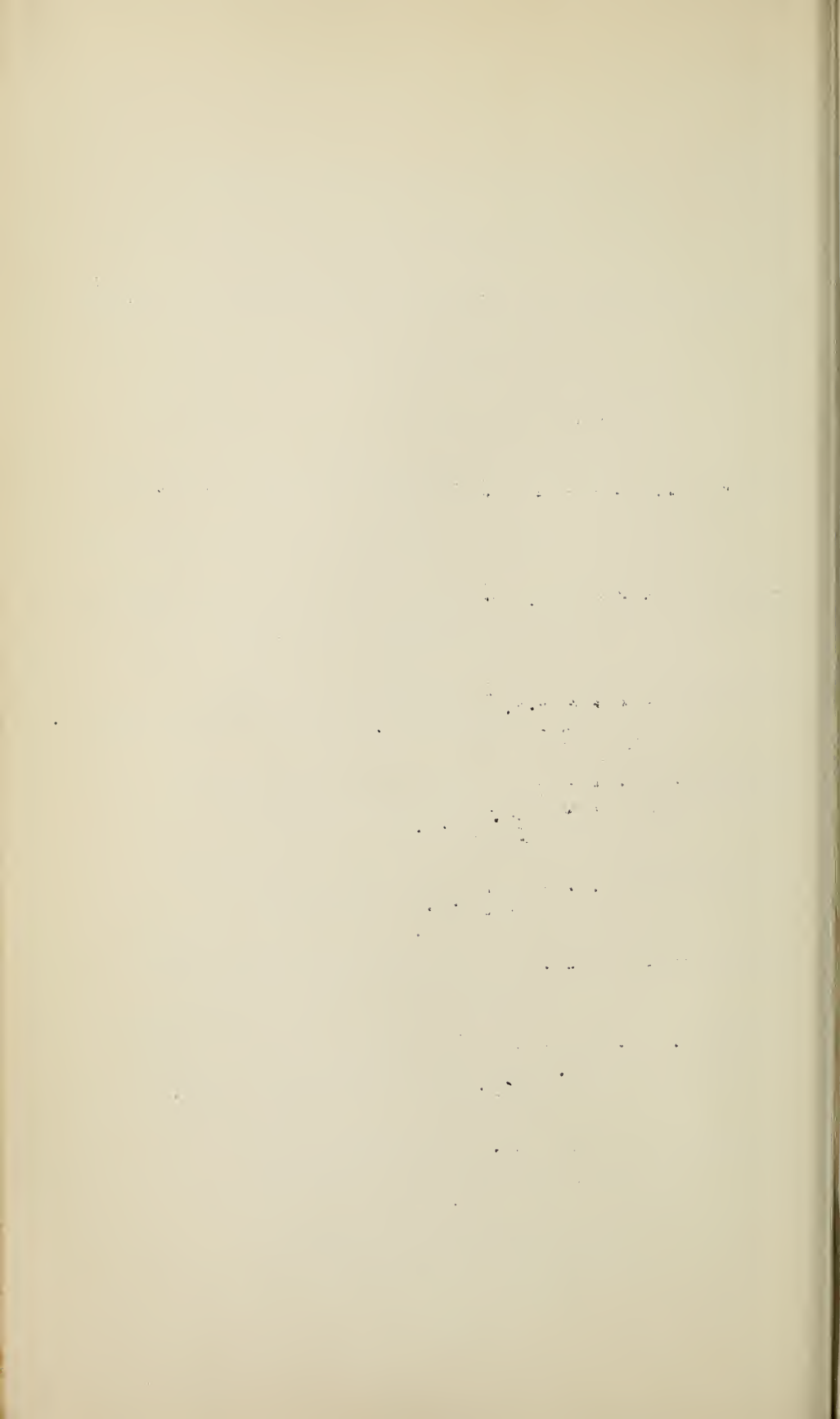
Saturday afternoon, December 4, 1937 at 1:05 o'clock

RECITAL HALL

PROGRAM

- Bach Prelude and Fugue in C minor,
No. 1
Robert Cartwright (E. Liverpool, Ohio)
- Beethoven First movement of the Pianoforte
Sonata in C minor Op. 10, No. 1
Virginia Knight (Allston)
- Debussy Arabesque in E major
J. Cornelia Dickerson (Cotter, Ind.)
- Pergolesi Se tu m'ami se sospiri
- Gluck O del mio dolce ardor
Ruth Gevalt (W. Roxbury)
- Bach-Samaroff. Organ fugue in G minor
Miriam Atlas (Winthrop)
- Handel Se pieto di me non senti
Beatrice Silverman, (Winthrop)
- Brahms Wie bist du meine Königin
Minnelied
Chaim Cardon (Providence, R.I.)
- Lecuona. Malagueña
Sylvia Rubin (Chelsea)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

TUESDAY EVENING, DECEMBER 7, 1937, AT 8:30 O'CLOCK

PIANOFORTE RECITAL

by

GILBERT BOYER

(Class 1936)



P R O G R A M

GRANADOS Los Requiémbros
Quejas ó la Maja y el Ruiseñor

MOMPOU Préludes

GRIFFES The white peacock

DE SEVERAC Le retour des muletiers

DEBUSSY L'isle joyeuse

RAVEL Jeux d'eau

SAINT-SAËNS Toccata, op. 111, no. 6

Steinway Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

BOSTON

DRAMATIC PROGRAM

GIVEN BY

STUDENTS OF THE DEPARTMENT OF DRAMA

under the direction of

CLAYTON D. GILBERT

ASSISTANT IN PRODUCTION AND MAKE UP

IVARD STRAUSS

ORCHESTRA UNDER THE DIRECTION OF

STANLEY HASSELL

JORDAN HALL

FRIDAY AND SATURDAY, DECEMBER TENTH AND ELEVENTH

1937

AT EIGHT O'CLOCK

PROGRAMME

I.

"BOBBO"

(First performance on any stage.)

A fantasy in one scene dramatized by Clayton D. Gilbert
from a story by Thomas Wharton.

CHARACTERS

Punchinello	(M. Tavernier)	. . . . .	Arnold Tourjee
Pierrot	(M. Brebant)	. . . . .	Russell Perham
Pantaloon	(M. Mueller)	. . . . .	Claude Brown
Harlequin	(M. Gervais)	. . . . .	Lionel Wyatt
Columbine	(Mme. Jolifroy)	. . . . .	Rosalie Belletti
Domino Noir	(Mme. Gaudrion)	. . . . .	Ruth Murphy
Pierrette	(Mlle. Adele)	. . . . .	Ruth Carrel
Judge	(M. Doblai)	. . . . .	Charles Zambello
Gendarme	(M. Paul)	. . . . .	Frank Rossi

Spectators of the court

SCENE: A magistrate's court in Paris

II.

TWO SCENES FROM "ROMANCE"

A drama

by

EDWARD SHELDON

(Produced by special arrangement with Walter Baker Co. of Boston)

CHARACTERS

Madame Margherita Cavallini	. . . . .	Doris Gilbert
Tom Armstrong	. . . . .	Frank Rossi
Mr. Van Tuyl	. . . . .	Ivard Strauss

SCENE: A room in Mr. Van Tuyl's home in old New York

There is a lapse of several weeks between the two scenes.

III.

"THE BOATSWAIN'S MATE"

A one act opera in two scenes

by

DAME ETHEL SMYTH

This is the first performance in this country and is produced by special permission of Dame Ethel Smyth, the famous English composer.

CHARACTERS

Harry Benn, ex-Boatswain Benjamin Russell
Ned Travers, ex-soldier Lewis Schwatlo
Mrs. Waters, landlady of "The Beehive" . . Mildred Messer
Mary Ann, a servant girl Eileen McGorty
A Policeman (who does not sing) . . . William Flygare
Two cats (behind the scenes)

PLACE: England

Accompanist--Gertrude G. Brailey

There will be no wait between the scenes.

MUSICAL PROGRAM

GLINKA Overture to Russlan and Ludmilla
KERN Selection from Music in the Air
ARNOLD CHAITMAN . . Serenade for a Lady in a Penthouse
JOHANN STRAUSS JR. . . Perpetual Motion, a Musical Scherzo
JOSEF STRAUSS Waltz, Music of the Spheres

Scenery and Properties by the Scenic Art Studios.

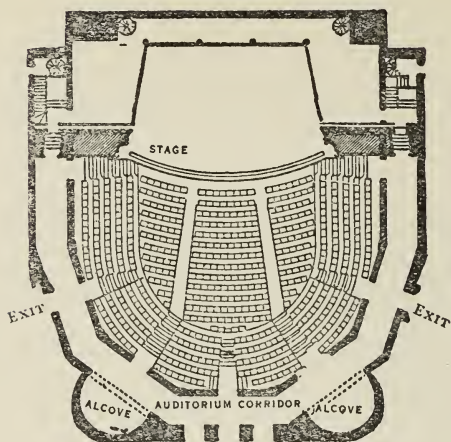
Lighting under the direction of R. T. Ayers.

Costumes furnished by Hayden Costumers.

"Squaring the Circle", a Russian play, will be the next production by the Department of Drama. Weekly matinees of varied programs will be given from February first to June first.

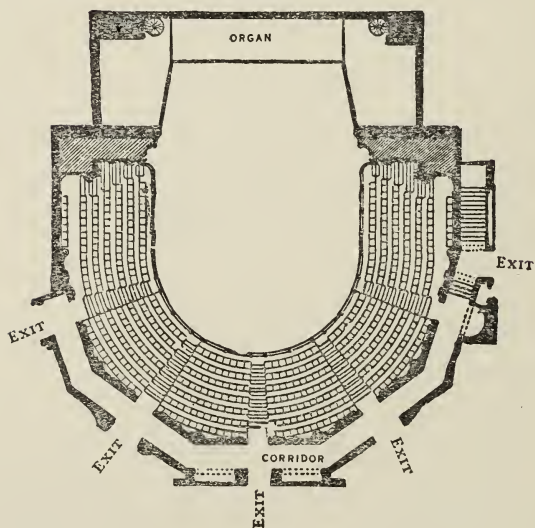
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

Saturday afternoon, December 11, 1937 at 1:05 o'clock

RECITAL HALL

PROGRAM

Godard First movement of the Violin
Concerto romantique in A
minor Op. 35

Victor Alpert (Roxbury)
Dorothy Kleeb, accompanist

Fauré. Rencontre

Puccini. Addio from La Boheme
Ruby Carr (Concord, N.H.)

Beethoven. Romance in F, for Violin
Florence Smith (Milford)
Irene Prevost, accompanist

Debussy. Arabesque in E major
Sylvia Doress (Lynn)

Vivaldi. Concerto for two violins:
Allegro maestoso
Larghetto
Allegro

Dorothy Rosenberg (Mattapan)
Clara De Mattia (Medford)
Phillis Lamothe, accompanist

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

TUESDAY EVENING, DECEMBER 14, 1937, AT 8:15 O'CLOCK

SONG RECITAL

by

HILDEGARDE JAMES

(Class of 1939)

FLORENCE WILD, Accompanist



PROGRAM

ROSA Star vicino

HANDEL Qual farfalletta

STROZZI Amor dormiglione

WAGNER Elsa's Gesang an die Lüfte (LOHENGRIN)

GRIEG Mit einer Wasserlilie

BRAHMS An ein Veilchen

MOZART Blonde's Aria (DIE ENTFÜHRUNG)

MEDNIKOFF The Hills of Gruzia

DELIUS The Nightingale

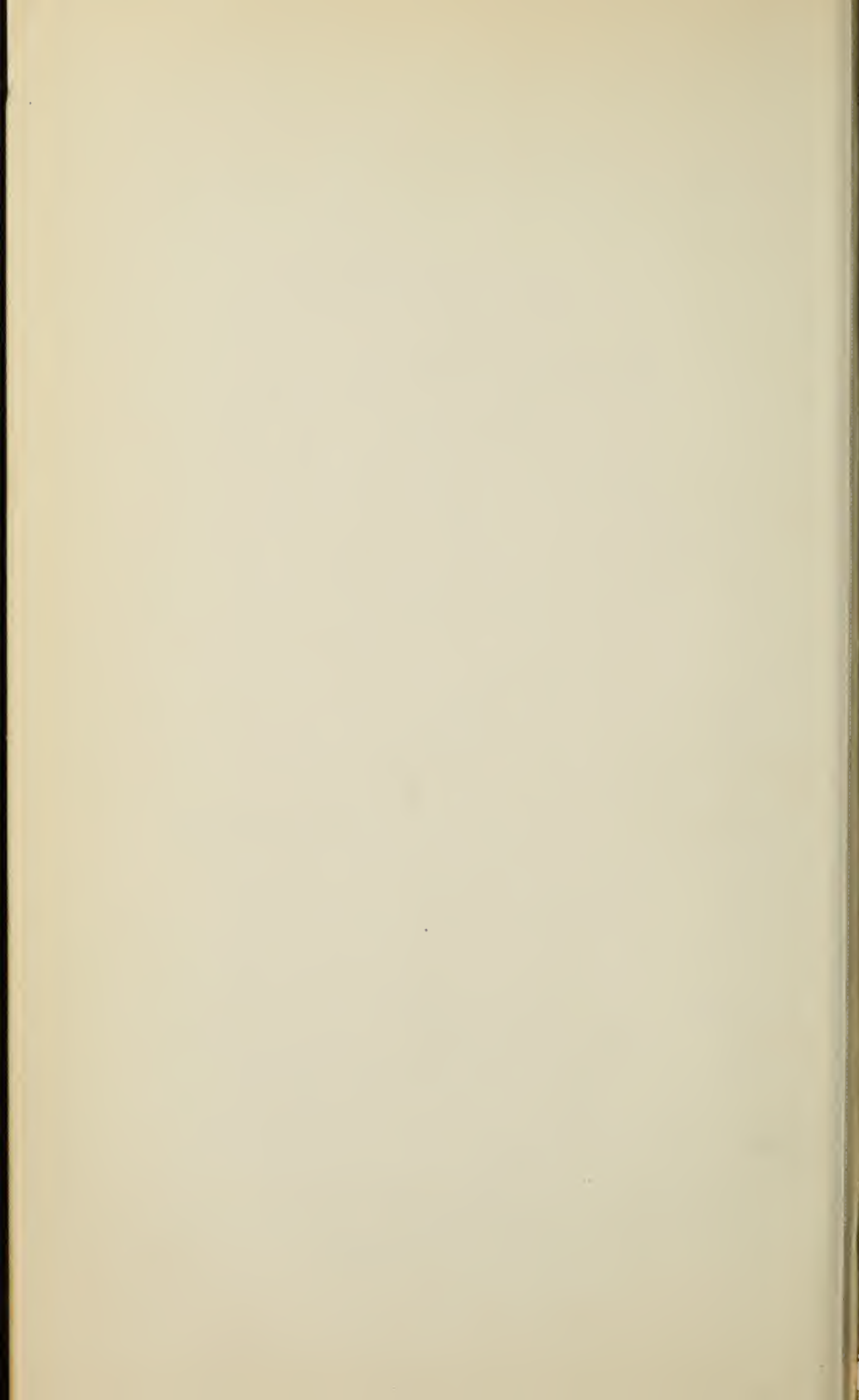
PUCCINI Vissi d'arte, vissi d'amore (TOSCA)

CHAUSSON Le Colibri

DUPONT Mandoline

SANTOLIVADO Antica Primavera

MASSNET Vive Amour (CHÉRUBIN)





Aaron Richmond
presents the

BOSTON
STRING
QUARTET

HARRISON KELLER, FIRST VIOLIN
PAUL FEDOROVSKY, SECOND VIOLIN
GEORGES FOUREL, VIOLA
ALFRED ZIGHERA, VIOLONCELLO



JORDAN HALL
TUESDAY EVENING, DECEMBER 14
AT EIGHT-THIRTY

Sponsors

Mr. and Mrs. Philip R. Allen
Mr. and Mrs. Edward Ballantine
Mr. and Mrs. Charles Boyden
Mr. and Mrs. Gorham Brooks
Mr. and Mrs. F. S. Converse
Mr. and Mrs. Frederick L. Day
Mr. and Mrs. Daniel A. de Menocal
Mr. and Mrs. Carl P. Dennett
Mr. and Mrs. William Dexter
Mr. and Mrs. Robert G. Dodge
Miss Sally Dodge
Mr. and Mrs. Carl Dreyfus
Mr. and Mrs. H. Wendell Endicott
Mr. and Mrs. George L. Foote
Mr. and Mrs. F. Murray Forbes, Jr.
The Hon. and Mrs. Alvan T. Fuller
Mr. and Mrs. Wallace Goodrich
Mrs. M. Graeme Haughton
Mr. and Mrs. E. B. Hill

Mr. James C. Howe
Mr. and Mrs. William James
Mr. and Mrs. Durham Jones
Mr. and Mrs. Halfdan Lee
Mr. and Mrs. Harry Little
Mr. John R. Macomber
Mrs. Roland Nickerson
Mr. and Mrs. Edward L. Pickman
Mr. and Mrs. Walter Piston
Mrs. Frederick Pratt
Mr. and Mrs. Delano Putnam
Mr. and Mrs. Frederick Robinson
Mr. and Mrs. Walter R. Spalding
Mr. and Mrs. Edward A. Taft
Mrs. Edward S. Thaw
Mr. and Mrs. Amory Thorndike
Mr. and Mrs. Albert S. Titcomb
Mr. and Mrs. Moses Williams, Jr.
Mr. and Mrs. Oliver Wolcott

PROGRAM



MARTINŮ . . . Third Quartet

Allegro
Andante
Vivo

MOZART . . . Quartet in E flat (Koechel 428)

Allegro, ma non troppo
Andante con moto
Menuetto (allegretto)
Allegro vivace

TCHAIKOVSKY . . . Quartet in D major, Opus 11

Moderato e semplice
Andante cantabile
Allegro non tanto e con fuoco
Allegro giusto

Final Concert of
BOSTON SEASON

TUESDAY EVENING, JANUARY 11

JORDAN HALL

THE PROGRAM:

Haydn	Quartet in D minor, opus 76, no. 2
Beethoven	Quartet in F minor, opus 95
Edward Burlingame Hill	Quartet for Pianoforte and Strings, (First public performance) opus 42

JESÚS MARÍA SANROMÁ, Assisting Artist

JORDAN HALL

FRIDAY EVENING, DECEMBER 17, 1937, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

CÉSAR FRANCK . . . Chorale in B minor, for Organ

RUTH DONNELLY (Boston)

MACDOWELL . . . Polonaise in E minor, op. 46

BERTHA SACCO (Jamaica Plain)

HANDEL-BIBB . . . Air d'Elisa from TOLOMEO

FAURÉ Après un rêve

PUCCINI Aria from LA BOHÈME: Addio

RUBY CARR (Concord, N. H.)

SCHUMANN Aus meinen Thränen spriessen

Die Rose, die Lilie

Wenn ich in deinen Augen sehe

Ein Jüngling liebt ein Mädchen

HIBBERT NORTON (Bath, Maine)

HARRIET BAKEN, accompanist

CHOPIN Etude in E♭ major, op. 10, no. 11

Etude in D♭ major (Moscheles and Fétis)

Etude in D♭ major, op. 25, no. 8

BOLESLAUS GRYNKIEWICZ (East Cambridge)

BRAHMS Intermezzo in E major, op. 116

Intermezzo in A minor, op. 116

Capriccio in G minor, op. 116

VIRGINIA LEAHY (Bristol, R. I.)

CHOPIN Ballade in G minor, op. 23

MARY BELLE MARSHALL (Texarkana, Ark.)

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Saturday afternoon, December 18, 1937 at 1 o'clock

STUDENT RECITAL

P R O G R A M

- Beethoven Rondo from the Pianoforte
Sonata in C minor, Op. 13
Esther Goober (Winthrop)
- Liszt Liebestraum in A flat major
John McAndrews (Neponset)
- Rossini Aria from Guglielmo Tell:
Selve apaca deserta brughiera
Gertrude McKinley (Waban)
- Mendelssohn Air from St. Paul:
Be thou faithful unto death
Edwin Bilby (Boston)
- Debussy Clair de lune
Lillian Kaplow (Winthrop)
- Handel Se pietà di me non senti
Beatrice Silverman (Winthrop)
- Granados-Kreisler . . Spanish Dance, for Violin
Dorothy Churchill (Melrose)
Sylvia Robinson, accompanist
- Beethoven Rondo from the Pianoforte
Sonata in A flat major Op. 26
Dorothy Kleeb (Beverly)

GEORGE W. BROWN HALL

SATURDAY EVENING, DECEMBER 18, 1937, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

EDNA RUSSELL

(Collegiate 1938)

ELSA WILDE, Accompanist



PROGRAM

TARTINI Sonata in G minor (The Devil's Trill)

MENDELSSOHN Concerto in E minor

Allegro molto appassionáto

Andante

Allegro non troppo; allegro molto vivace

SCOTT Elégie

DINICU-HEIFETZ . . . Hora staccato

SUK Un poco triste

RAVEL Tzigane

JORDAN HALL

MONDAY AFTERNOON, DECEMBER 20, 1937, AT 3:00 O'CLOCK

TWO SYMPHONIES

played by

THE ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

HAYDN Symphony in C major, no. 97
(Altmann Katalog)

I. Adagio

GILDA VENDITTI, Conductor

II. Adagio ma non troppo

MARIE RIENDEAUX, Conductor

III. Menuetto

JULIA HUBBARD, Conductor

IV. Finale: Presto assai

MIRIAM PALMER, Conductor

BEETHOVEN Symphony in C major, no. 1

I. Adagio molto; allegro con brio

ROBERT STRASSBURG, Conductor

II. Andante cantabile con moto

BARBARA BENNETT, Conductor

III. Allegro molto e vivace

JOHN DEMERJIAN, Conductor

IV. Adagio; allegro molto e vivace

JOSEPHINE COSCIA, Conductor

NEW ENGLAND CONSERVATORY OF MUSIC

GEORGE W. BROWN HALL

Monday evening, December 20, 1937 at 8:15 o'clock

R E C I T A L

by

STUDENTS OF THE WOOD WIND CLASSES

under the direction of

CLEMENT LENCH, of the Faculty

P R O G R A M

Reicha Quintet in D major, Op. 91,
for Flute, Oboe, Clarinet,
Horn and Bassoon.

Lento-allegro assai

Adagio

Menuetto-allegro vivo

Finale-allegretto

Robert McKenzie

James Santos

Mary McRea Carney

Melvin Saibel

Clyde Bennett

Brahms Sonata in E flat Major Op. 120,
No. 2, for Clarinet and Piano-
forte

Allegro amabile

Allegro appassionato ma no troppo;
sostenuto

Andante con moto; allegro no troppo

Pasquale Cardillo

Ottolee Macomber

Berlioz Serenade from l'Enfance du Christ
for two Flutes and Harp

Robert McKenzie

Malcom Hall

Olivia Hall

Handel Second Sonata in G Minor
Adagio-Andante

Adagio

Presto

Robert McKenzie

Jose da Costa

Gouvy Petite Suite Gauloise Op. 90
for Flute, two Oboes, two
Clarinets, two Horns and two
Bassoons

Introduction and Menuet

Andante (Aubade)

Ronde de nuit

Tambourin

Malcom Hall

Oscar Tourtellotte

Melvin Saibel

Mary McRea Carney

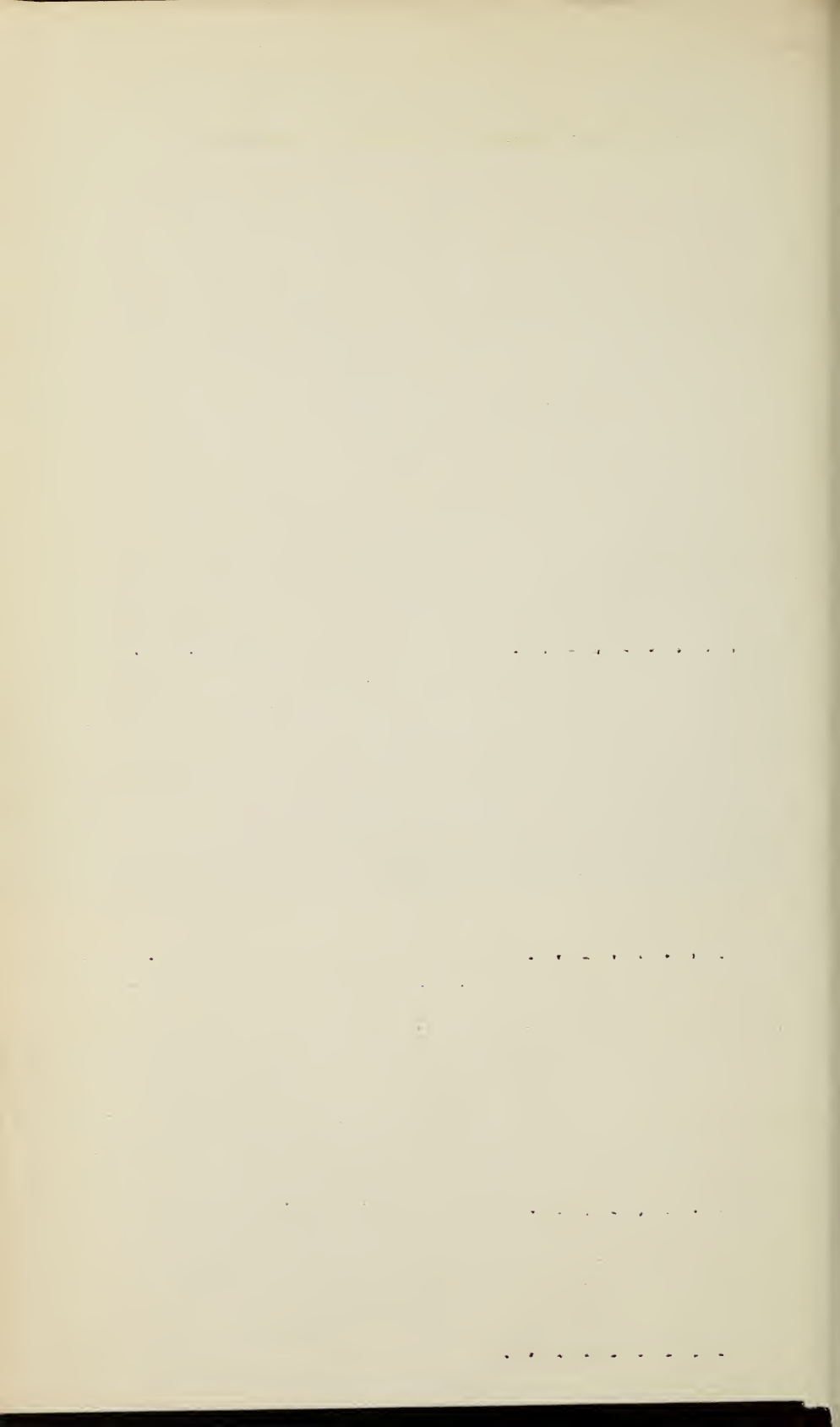
Joseph Feni

Pasquale Cardillo

Clyde Bennett

James Santos

John Franzini



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Saturday afternoon, January 8, 1938 at 1:00 o'clock

STUDENT RECITAL

P R O G R A M

Brahms Waltz in A flat Op 39, No. 15
Mary Alice McManus (Cambridge)

Chopin Nocturne in B flat minor
Op. 9, No. 1
Helen Hite (Mattapan)

Moszkowski Sparks, Op 26, No. 1
Olive Wennberg (Groton)

Debussy. Clair de lune
Lillian Kaplow (Winthrop)

Brahms Capriccio in F sharp minor,
Op. 76
Ethel Potts (Wellsboro, N.Y.)

Beethoven Two movements of the Pianoforte
Sonata in G, Op. 79
Elsa Nelson (Jamaica Plain)

Beethoven. First movement of the Pianoforte
Sonata in F minor Op. 2, No. 1

Debussy. Minstrels
Virginia Pratt (Arlington)

Mason and Hamlin Pianoforte

JORDAN HALL

FRIDAY EVENING, JANUARY 14, 1938, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

- LOUIS VERNE . . . Finale from the Second Organ Symphony
CLARENCE HELSING (Worcester)
- MOZART Duet from DON GIOVANNI:
La ci darem la mano
- GOETZ Duet: Calm as the Night
DIANA OLIVER (Mt. Olive, No. Carolina)
ALBERT N. HARDY, JR. (North Adams)
- BACH Komm, süsßer Tod
Siciliano } for violin
- BRAHMS-JOACHIM . . Hungarian Dance in D minor }
MARY DRIVER (Milton)
IRENE PREVOST, accompanist
- BEETHOVEN First movement of the Pianoforte Sonata
in C major, op. 53
CEDRIC CHASE (Waltham)
- MEYERBEER Aria from DINORAH: Ombra leggera
MILDRED MESSER (New London, N. H.)
- TARTINI Sonata in G minor, for Violin
NORMAN SODERSJERNA (West Roxbury)
HUMBERTO ANDRADE, accompanist
- HUGO WOLF Verborgenheit
- FRANZ Im Herbst
- BRAHMS Wie bist du, meine Königin
O liebliche Wangen
EVELYN DUNCANSON (Wolfville, Nova Scotia)
HELEN CANTERBURY, accompanist
- BEETHOVEN Sonata in D major, op. 10, no. 3
HELEN BARRETT (Medford)

GEORGE W. BROWN HALL

TUESDAY EVENING, JANUARY 25, 1938, AT 8:30 O'CLOCK

SONATA RECITAL

by

DOROTHY ROSENBERG, Violinist

(Class of 1938)

GILBERT BOYER, Pianist

(Class of 1936)



PROGRAM

MOZART Sonata in B \flat major (Köchel No. 378)

Largo; allegro

Andante

Allegretto

GOLDMARK Suite in E major, op. 11

Allegro

Andante sostenuto

Allegro ma non troppo

Allegro moderato quasi allegretto

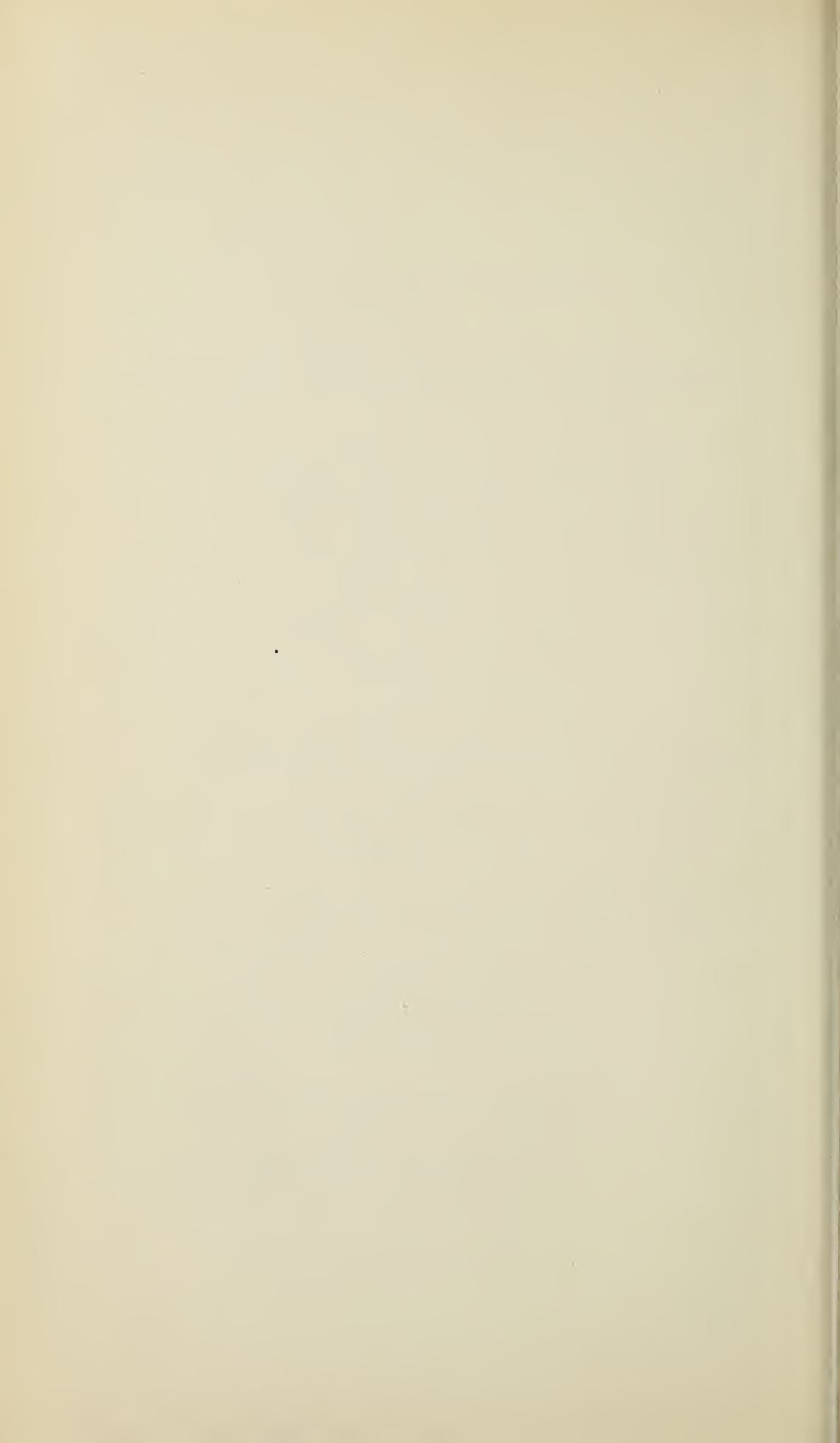
Presto; allegro vivace

STRAUSS Sonata in E \flat major, op. 18

Allegro ma non troppo

Improvisation: Andante cantabile

Finale: Andante; allegro



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

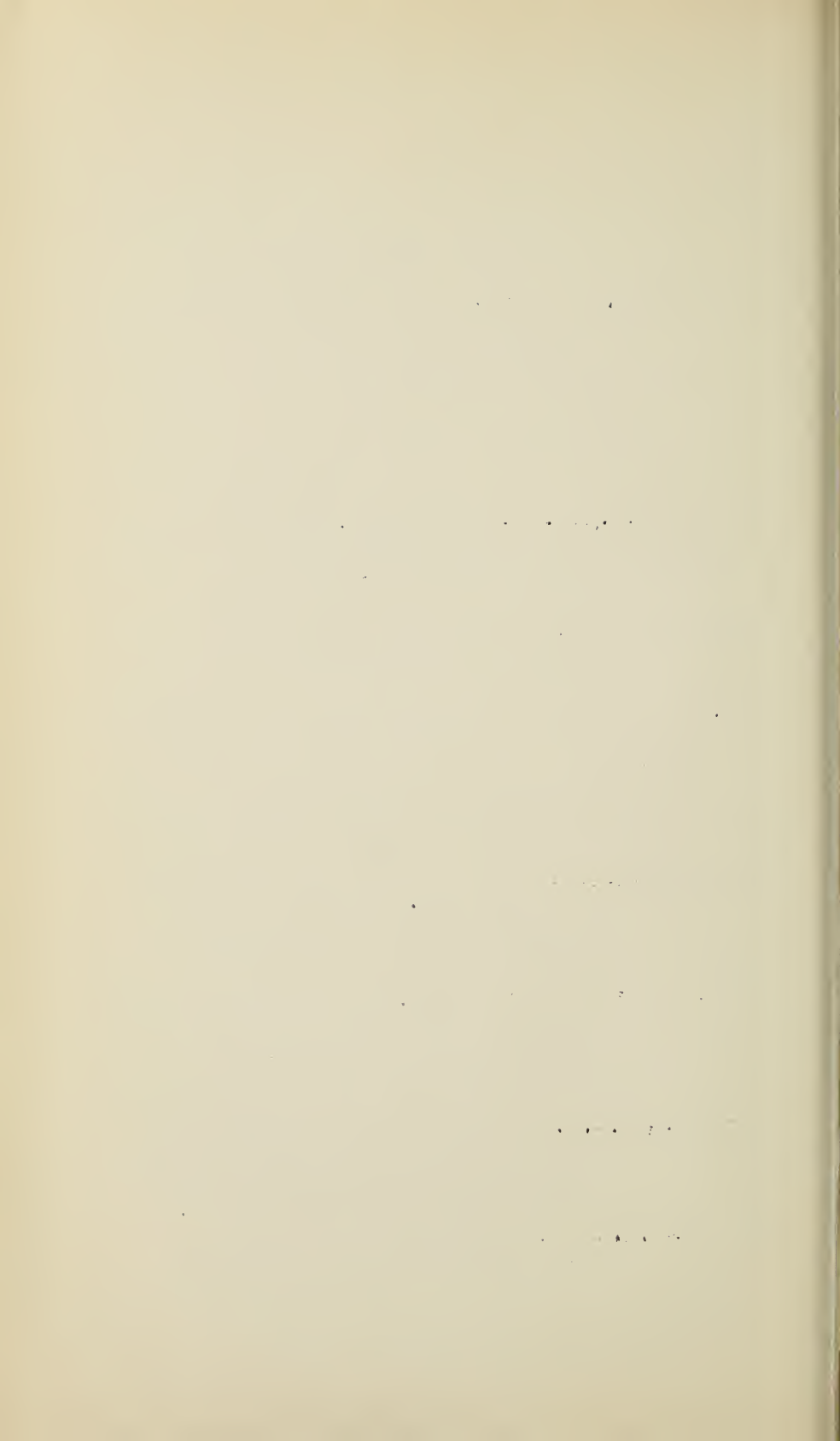
Saturday afternoon, January 29, 1938 at one o'clock

STUDENT RECITAL

P R O G R A M

- Kryl King Carnival, for Trumpet
Paul Petersen (Dorchester)
Homer Hathaway, accompanist
- Mendelssohn. Prelude in E minor
Helen Cox (Dorchester)
- Grieg. Last movement of the Sonata
for Violin and Pianoforte
in F major Op. 8
Constance Betsecourt (San Diego, Cal.)
Charlotte Goldforb, (Dorchester)
- Beethoven. Rondo from the Pianoforte
Sonata in E major
Jeannette Shapiro (Dorchester)
- Bruch. Adagio from the Concerto for
Violin in E minor
Clara De Mattia (Medford)
Alice Maki, accompanist
- Beethoven. Rondo from the Pathétique
Sonata in C minor Op. 13
Beatrice Binder (Chelsea)
- Debussy. Nocturne
Alexandra Nurczynska (Dorchester)

Mason and Hamlin Pianoforte



JORDAN HALL

MONDAY EVENING, JANUARY 31, 1938, AT 8:15 O'CLOCK

SONATA RECITAL

by

EINAR HANSEN, violinist

JEANNETTE GIGUÈRE, pianist



P R O G R A M

MOZART Sonata in B \flat major, no. 15

Largo; allegro

Andante

Allegretto

GEORGES ENESCO Sonata in F minor, op. 6, no. 2

Assez mouvementé

Tranquillement

Vif

BEETHOVEN Sonata in G major, op. 96, no. 10

Allegro moderato

Adagio espressivo

Scherzo

Poco allegretto



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

JORDAN HALL
FEBRUARY THE THIRD

1938



THE CONSERVATORY ORCHESTRA
WALLACE GOODRICH, *Conductor*

Soloists:

ELEANOR STEBER, SOPRANO

MARGARET JANE KIMBALL, PIANOFORTE

MASON AND HAMLIN PIANOFORTE

PROGRAM



HANDEL CONCERTO GROSSO in C major, no. 7
(arr. Felix Mottl)

Allegro
Largo
Allegro

HENRI RABAUD . . . LA PROCESSION NOCTURNE, Symphonic
Poem after Lenau

F. S. CONVERSE . . . PROPHECY, Tone Poem for soprano voice
and orchestra

RACHMANINOV . . . CONCERTO no. 2 in C minor
for pianoforte and orchestra
Moderato; allegro; maestoso (alla marcia) moderato
Adagio sostenuto
Allegro scherzando; moderato; presto

Program notes by Warren Storey Smith, of the Faculty

CONCERTO GROSSO in C major

GEORGE FRIDERIC HANDEL

Transcribed by Felix Mottl

(Handel, born at Halle, February 23, 1685; died in London, April 14, 1759.)

(Mottl, born near Vienna, August 24, 1856; died in Munich, July 2, 1911.)

The concerto grosso, of which Handel has given us some of the finest examples, is the ancestor both of the modern symphony and of the modern concerto. The form, long disused, is now returning to favor.

In the concerto grosso there are two groups of instruments: the soloists, called the concertino, and those which accompany, the ripieno. In this concerto Handel assigned to the concertino two violins and a violoncello. In the ripieno are parts for two oboes, for violins I and II, for viola and basses. The movements in the original score are an Allegro in C major, full of Handelian pomp; an expressive Largo in A minor; a fugal Allegro and, curiously, a final Andante non presto, both in C major.

In the modernized version of Mottl the final Andante has been discarded and the ripieno has become the full orchestra of the classical symphony, including a pair each of flutes, clarinets, bassoons, horns, trumpets and kettledrums, in addition to the oboes and strings of Handel's original.

First performed in conjunction with Handel's cantata, "Alexander's Feast", in 1736, this Concerto grosso was published separately five years later. Long known as the "celebrated concerto from 'Alexander's Feast'", it is now generally classed with the six concertos for oboes and strings, published therewith and referred to as number seven.

LA PROCESSION NOCTURNE, Symphonic Poem after Lenau, opus 6

HENRI RABAUD

(Born at Paris, October 10, 1873; now living there.)

Among living French composers, of whom he is one of the most distinguished, Rabaud is entitled to a peculiar place in Bostonian interest, since in the season of 1918-19 he served as conductor of the Boston Symphony Orchestra. The long list of Rabaud's compositions includes two symphonies; operas of which "Marouf", inspired by the "Arabian Nights" has proved the most successful; and choral works, smaller orchestral pieces and chamber music. Of the compositions for orchestra no other has enjoyed the favor bestowed upon "La Procession Nocturne". This symphonic poem is based upon an episode in the uncompleted "Faust" of the German poet Nicholas Lenau (1802-50), the source also of Liszt's "Nocturnal Procession" and "Mephisto Waltz".

The portion of Lenau's poem which inspired both Liszt and Rabaud pictures Faust leading his horse through a springtime forest, plunged in the depths of his own gloomy thoughts, insensible to the beauty that surrounds him.

From afar, at first so faintly that he believes it to be an illusion, is borne to his ears the sound of singing. Nearer and nearer comes this music, and at last Faust is confronted by a procession of children, young maidens, and white-haired men grown old in the service of religion. It is St. John's Eve, and the voices of all are joined in a hymn that is both joyous and solemn. Faust envies these marchers their serene happiness, and as they pass he leans sadly upon his faithful horse and sheds the bitterest tears of his life.

PROPHECY: A Tone Poem for Soprano Voice and Orchestra

FREDERICK SHEPHERD CONVERSE

(Born at Newton, Mass., January 5, 1871; living at Westwood, Mass.)

When "Prophecy" received its initial performances at a pair of concerts of the Boston Symphony Orchestra, December 16 and 17, 1932, with Dr. Koussevitzky as conductor and Beata Malkin as the singer, Mr. Converse contributed to the program book the following note: "I have called the work a tone poem for soprano voice and orchestra. It was written at the suggestion of Dr. Koussevitzky for Mlle. Beata Malkin, and dedicated to her. The text I drew from the 34th and 35th chapters of the Book of Isaiah, and arranged the lines in a dramatic sequence to express a certain spiritual idea, which I think will be clear to all who read it. The music is entirely free in form, but follows the psychological and dramatic development of the text. I have attempted throughout to treat the voice in an effective way from the standpoint of the singer, and yet give interesting color and expression to the orchestral background. I do not think that further comments on the details of the work are necessary at this time."

"Come near, ye nations, to hear; and hearken, ye people: let the earth hear, and all that is therein; the world and all things that come forth of it.

For the indignation of the Lord is upon all nations, and his fury upon all their armies: he hath utterly destroyed them, he hath delivered them to the slaughter.

And all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll; and all their host shall fall down, as a leaf falleth from a vine, and as a falling leaf from a figtree.

For it is the day of the Lord's vengeance, and the year of recompense for the controversy of Zion.

And the streams thereof shall be turned into pitch, and the dust thereof into brimstone.

They shall call the nobles thereof to the kingdom, but none shall be there, and all her princes shall be nothing.

But the cormorant and the bittern shall possess it; the owl also and the raven shall dwell in it.

And thorns shall come up in her palaces, nettles and brambles in the fortresses thereof; and it shall be an habitation of dragons, and a court of owls.

Say unto them that are of fearful heart, Be strong, and fear not; behold, your God will come with vengeance, even God with a recompense; He will come and save you.

The desert shall rejoice, and blossom as the rose.

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing: for in the wilderness shall waters break out, and streams in the desert. And an highway shall be there, and it shall be called the way of holiness; the unclean shall not pass over it, but the redeemed shall walk there. They shall obtain joy and gladness, and sorrow and sighing shall flee away."

CONCERTO for Pianoforte and Orchestra, no. 2, in C minor

SERGEI VASSILIEVITCH RACHMANINOV

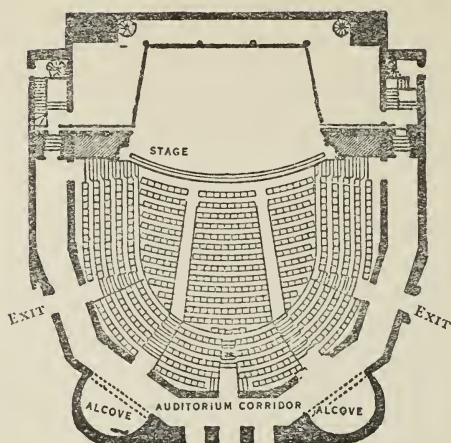
(Born at Onega, Russia, April 2, 1873; now living)

This Concerto received its first performance in Moscow on October 14, 1901, with the composer as pianist. In 1904 it was awarded the Glinka prize of five hundred roubles offered by the philanthropic publisher Belaiev. The first performance in Boston, in which the composer was again the pianist, took place at a concert of the Boston Symphony Orchestra on December 17, 1910. At the same concert Mr. Rachmaninov conducted the first Boston performance of his tone poem "The Island of the Dead".

Composed in a burst of creative energy following a period of mental exhaustion, this Concerto has been the most played and bids fair to be the longest lived of Rachmaninov's larger works. These works contain three other concertos for the piano, a Rhapsody for Piano and Orchestra, played here this season by Mr. Rachmaninov, four symphonies and three operas, and sonatas for piano and violoncello.

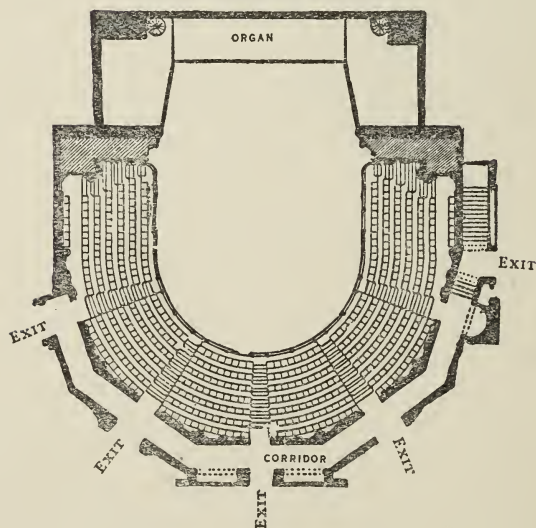
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Saturday afternoon, February 5, 1938 at one o'clock

STUDENT RECITAL

P R O G R A M

Handel Sonata for Violin and Pianoforte
in D major No. 4

John Cardosa (Central Falls, R.I.)
Enid Coleman (Boston)

Beethoven. First movement of the Pianoforte
Sonata in A major Op. 2, No. 2

Marjorie Nesbitt (New York)

Debussy. Arabesque in G major
Shigao Sato (Cambridge)

Chopin. First movement of the Pianoforte
Sonata in B minor

Lillian Rosen (Dorchester)

Debussy. Reflets dans l'eau

Dorothea Jump (Waban)

Gluck-Sgambati Melody

Longo. Capriccio

Florence Holland (Allston)

Beethoven. Sonata for Violin and
Pianoforte in A minor

Presto

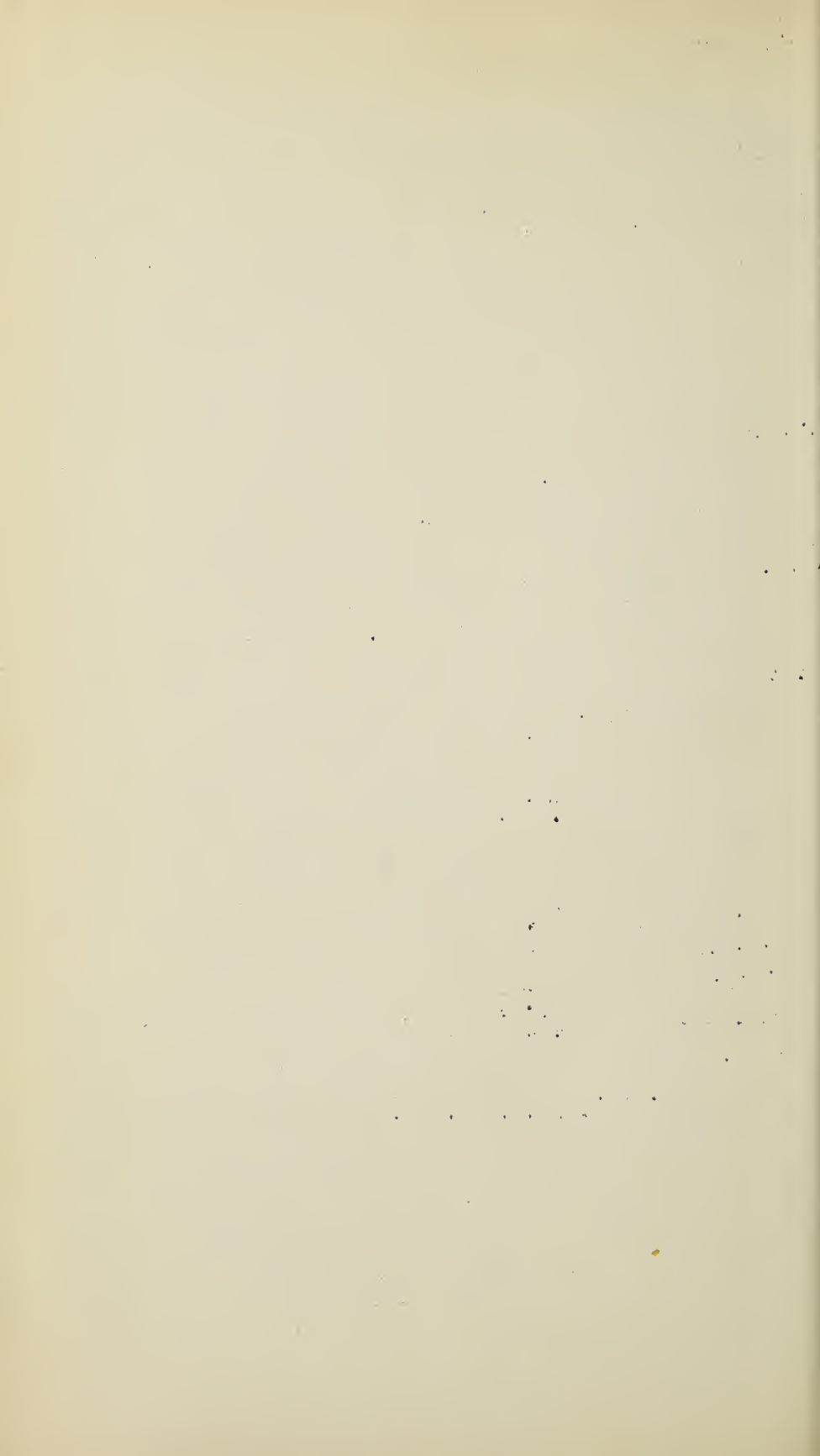
Andante scherzoso, piu allegretto

Allegro motto

Norman Soderhjerna (West Roxbury)

Donald Currier, East Milton)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Student Recital

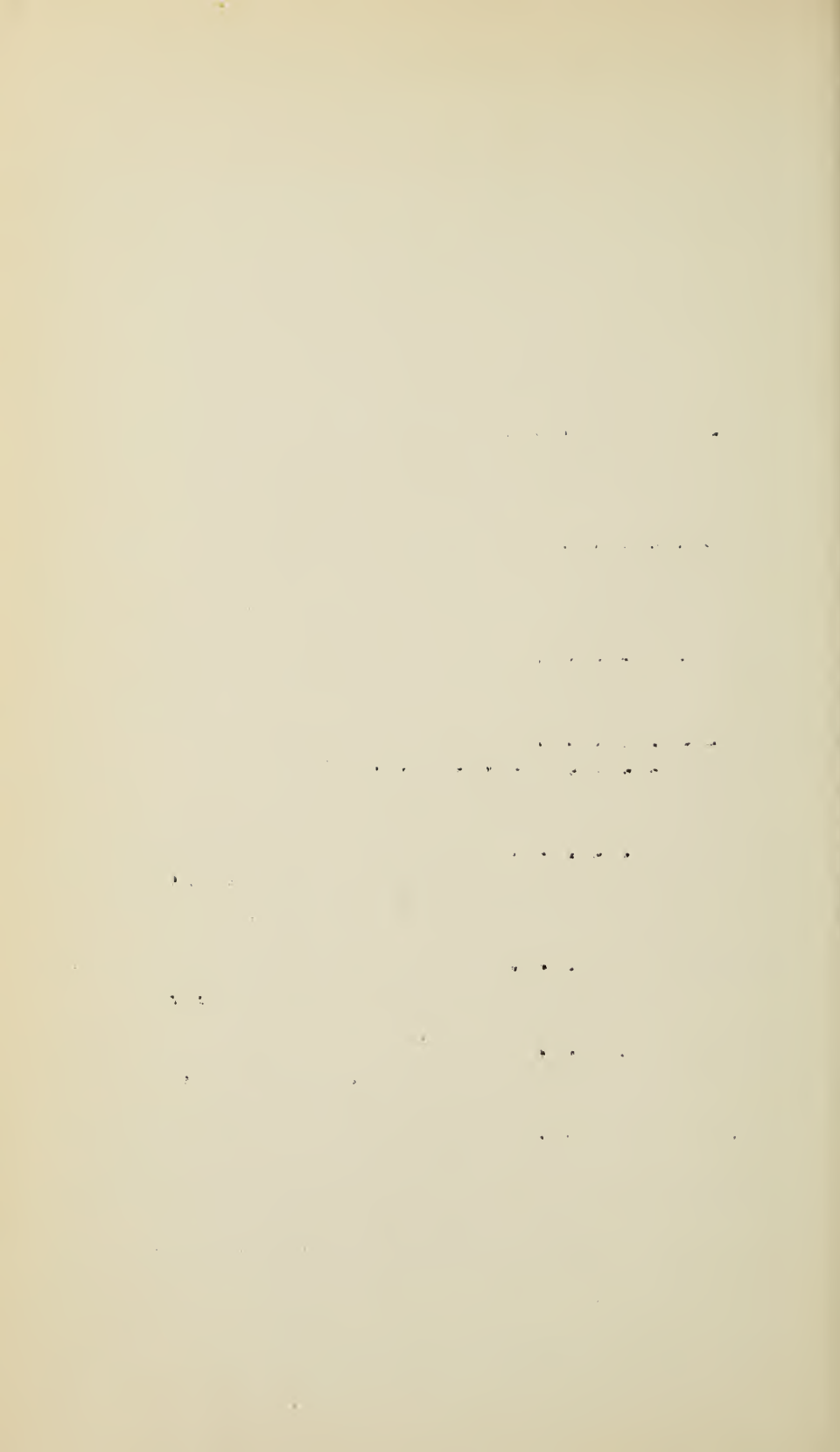
Thursday afternoon, February 10, 1938 at 4:05 o'clock

RECITAL HALL

PROGRAM

- Vidal Concertino for Trumpet
Walter Congram (Fitchburg)
Frank Alexick, accompanist
- Bach. Prelude and Fugue in B flat
major
Marjory Loring (Swampscott)
- Liszt Etude (Waldersrauschen)
Rita Arsenault (Quincy)
- Bach. Bist du bei mir
Chaminade L'été
Ruth Owens (Leominster)
- Beethoven Prestissimo from the Pianoforte
Sonata in F minor, Op. 2
Libby Ellison (Chelsea)
- Beethoven Six Variations in F major, Op. 34
Virginia Vincent (Concord, N.H.)
- Wagner. Traume
Diana Oliver, (Mt. Olive, N.C.)
- Bach. First movement of the Italian
Concerto
- Beethoven First movement of the Pianoforte
Sonata, Op. 53
Marybelle Fulton (Spokane, Wash.)

Mason and Hamlin Pianoforte



JORDAN HALL

FRIDAY EVENING, FEBRUARY 11, 1938, AT 8:00 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

- J. S. BACH Prelude and Fugue in A minor, for Organ
FRANCOISE AUBUT (Quebec, Canada)
- BRAHMS Rhapsodie, op. 79, no. 11
Intermezzo, op. 116, no. 2
Hungarian Dance, no. 6
FRANCES MAINS (Bridgeton, Me.)
- EUGENE GOOSENS . . Suite for two Violins and Pianoforte, op. 6
Impromptu
Serenade
Divertissement
LYDIA HINCKLEY WOODS (Fall River)
DOROTHY ROSENBERG (Mattapan)
MARY BELLE MARSHALL (Texarkana, Ark.)
- BEETHOVEN First movement of the Pianoforte Sonata
in B \flat major, op. 22
MARY BELLE MARSHALL (Texarkana, Ark.)
- MACDOWELL First movement of the Sonata Tragica
VIRGINIA VINCENT (Concord, N. H.)
- SGAMBATI Separazione
- MASSENET Therese
- FAURÉ Mandoline
- GRETCHANINOV Triste est le steppe
GERMAINE BARRÉ (Fall River)
- BEETHOVEN First movement of the Pianoforte Sonata
in E minor, op. 90
HETTY PREBLE (Boston)
- GRANADOS Plantes de la maya et le rossignol
- CHOPIN Polonaise in A \flat major, op. 53
DONALD CURRIER (East Milton)

JORDAN HALL
TUESDAY AFTERNOON, FEBRUARY 15, 1938

HUGUES CUENOD



PROGRAM

J. S. BACH Aria from the EASTER ORATORIO:
SANFTE SOLL MEIN TODESKUMMER SEIN

BERLIOZ Aria from L'ENFANCE DU CHRIST:
LE REPOS DE LA SAINTE FAMILLE

GABRIEL FAURÉ . . . From the incidental music to
Ed. Haraucourt's comedy SHYLOCK:
CHANSON
NOCTURNE (for string orchestra)
MADRIGAL

JEAN BINET Quatre Chansons de C. F. Ramuz:
CHANSON DEVANT LA GUÉRITE
PETITE FILLE
CHANSON DE ROUTE

THE CONSERVATORY ORCHESTRA
WALLACE GOODRICH, *Conductor*



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 19, 1937 at 1:05 o'clock

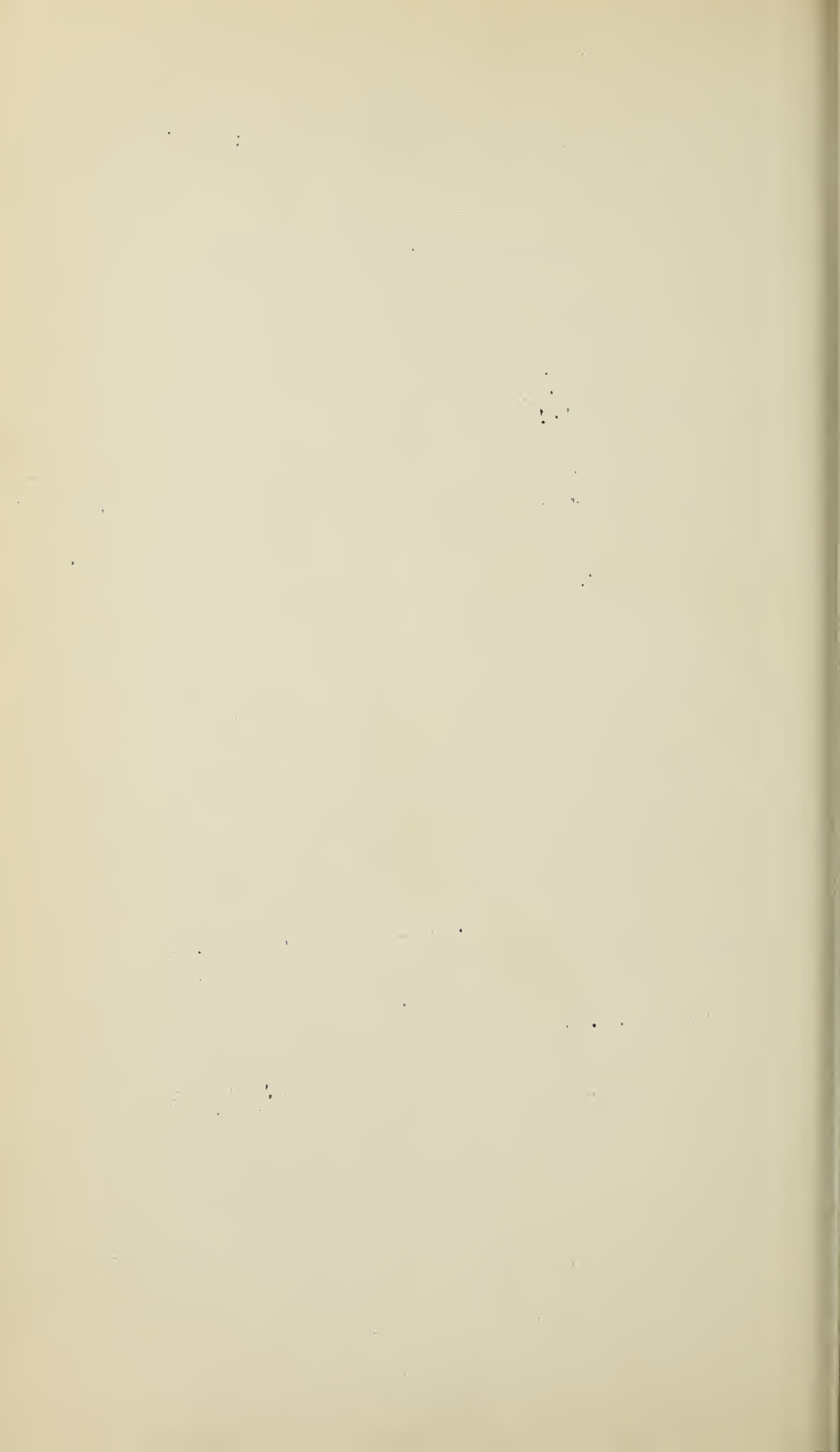
RECITAL HALL

Saturday Recital

PROGRAM

- Beethoven Fur Elise
Lillian Sagik (Chelsea)
- Chopin Nocturne in E \sharp major Op. 15, No. 2
Sally Lunn (Brookline)
- Vivaldi Concerto for three violins and
Pianoforte
Allegro moderato
Andante
Allegro
Dorothy Rosenberg (Mattapan)
Clara De Mattia (Medford)
Florence Smith (Milford)
Alice Maki, accompanist
- Debussy. Sciree dans Grenade
Ruth Gibson (New Bedford)
- Tschaikowsky. Danzka Op. 59
Boleslaus Gryniewicz (E. Cambridge)
- Beethoven. Trio for Violin, Violoncello
and Pianoforte in E flat
major Op. 1, No. 1
Allegro
Adagio cantabile
Scherzo-Allegro assai
Finale - Presto
Harriet Norris Carpetyan (Cambridge)
Mary Sawyer (Malden)
Norma Olson (Waltham)

Mason and Hamlin Pianoforte



JORDAN HALL

MONDAY AFTERNOON, FEBRUARY 21, 1938, AT 3:15 O'CLOCK

CONCERT

by

THE ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

MOZART Symphonie in E \flat (K. V. 543)

I. Adagio; allegro

CHRISTINE KIRBY, Conductor

II. Andante con moto

REV. FAN NOLI, Conductor

III. Menuetto: Allegro

DARWIN CARROLL, Conductor

IV. Finale: Allegro

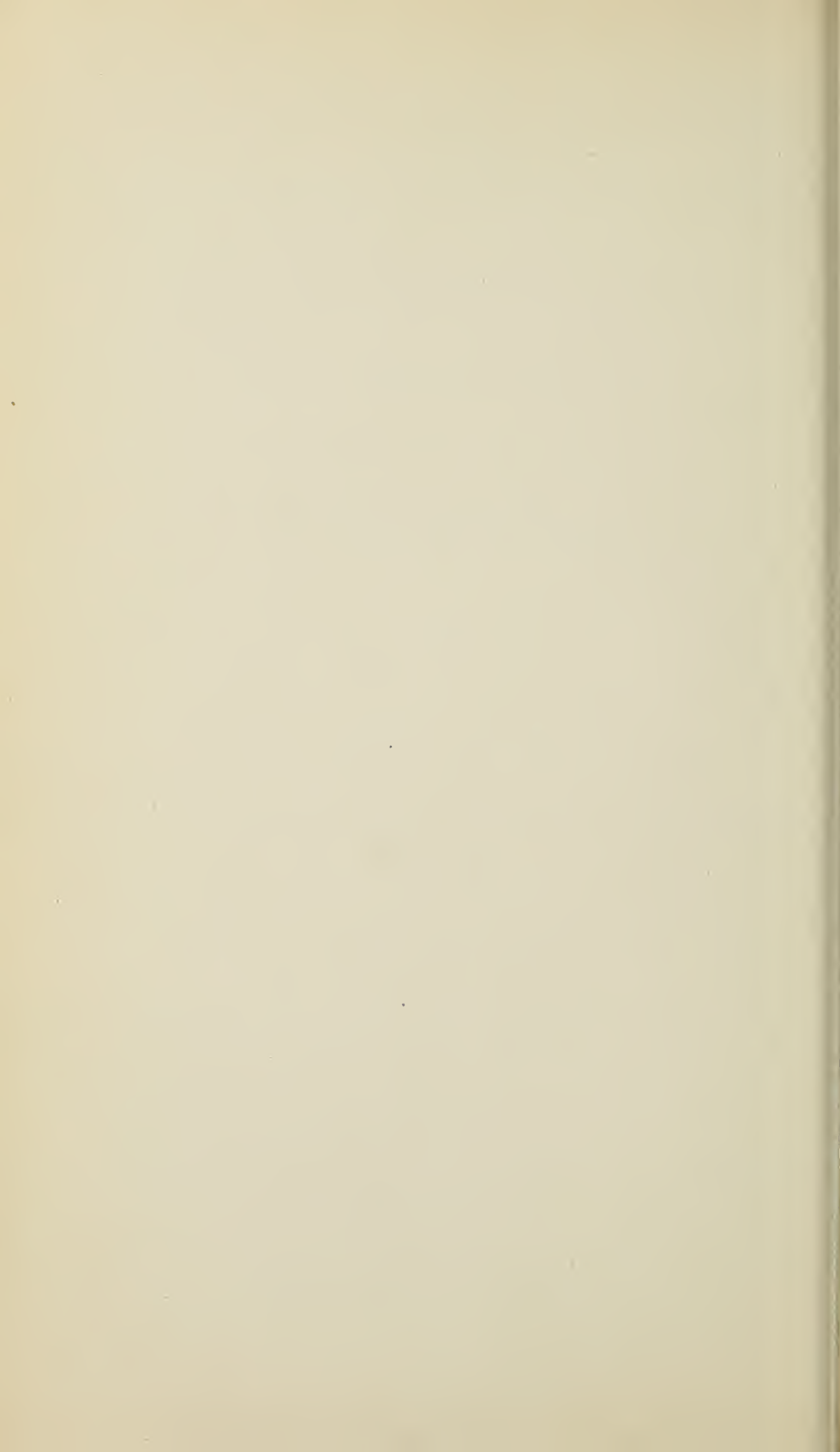
WILMONT TRUMBULL, Conductor

WAGNER Siegfried Idyll

ROBERT STRASSBURG, Conductor

BEETHOVEN Overture to Fidelio

NORMAN DICKINSON Conductor



NEW ENGLAND CONSERVATORY OF MUSIC

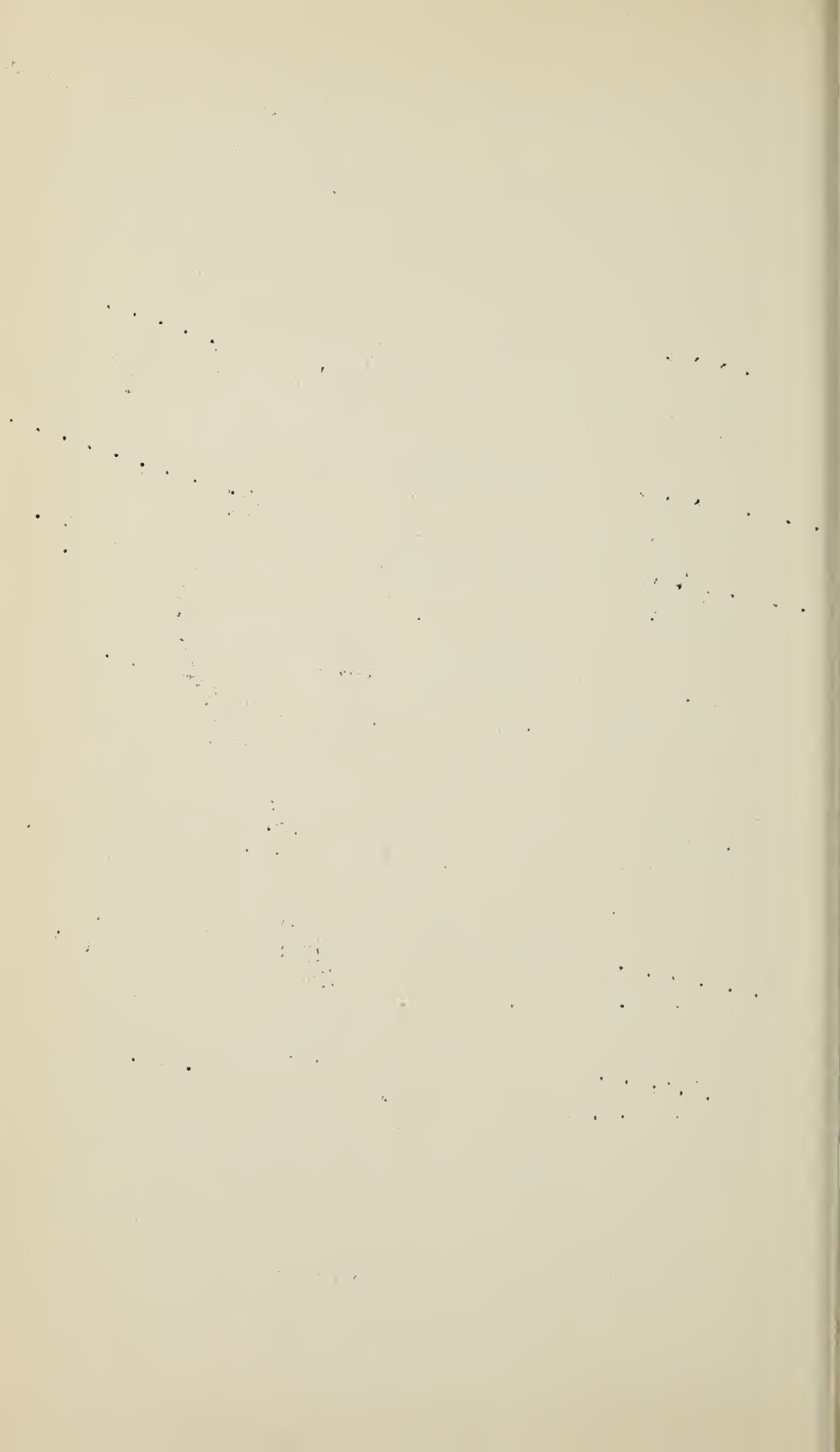
Thursday afternoon, February 24, 1938 at 4:05 o'clock

Jordan Hall

Program

- ~~Saint-Saens~~ Aria from Samson and
Delilah, for Trumpet
My heart at thy sweet voice
~~Arthur Brault (Newport, N.H.)~~
- Bach Toccata in F
Walter Roberts (Cambridge)
- ~~Chopin~~ Polonaise in E flat
Minor Op. 26, No. 2
~~Humberto Andrade (New Bedford)~~
- Rheinberger Prelude from the
Sonata, No. 6 in E
flat minor
Burton Cleaves (Winchester)
- Handel Sonata for Pianoforte
and Violin in D major
John Cardoza (Central Falls, R.I.)
Enid Coleman (Boston)
- Widor. Adagio from the Sixth
Symphony
Julia Crawford (Wall Walla, Wash.)
- Debussy. La danse et Puck
Jardins sous la pluie
Emily D'Urso (Watertown)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, February 26, 1938 at one o'clock

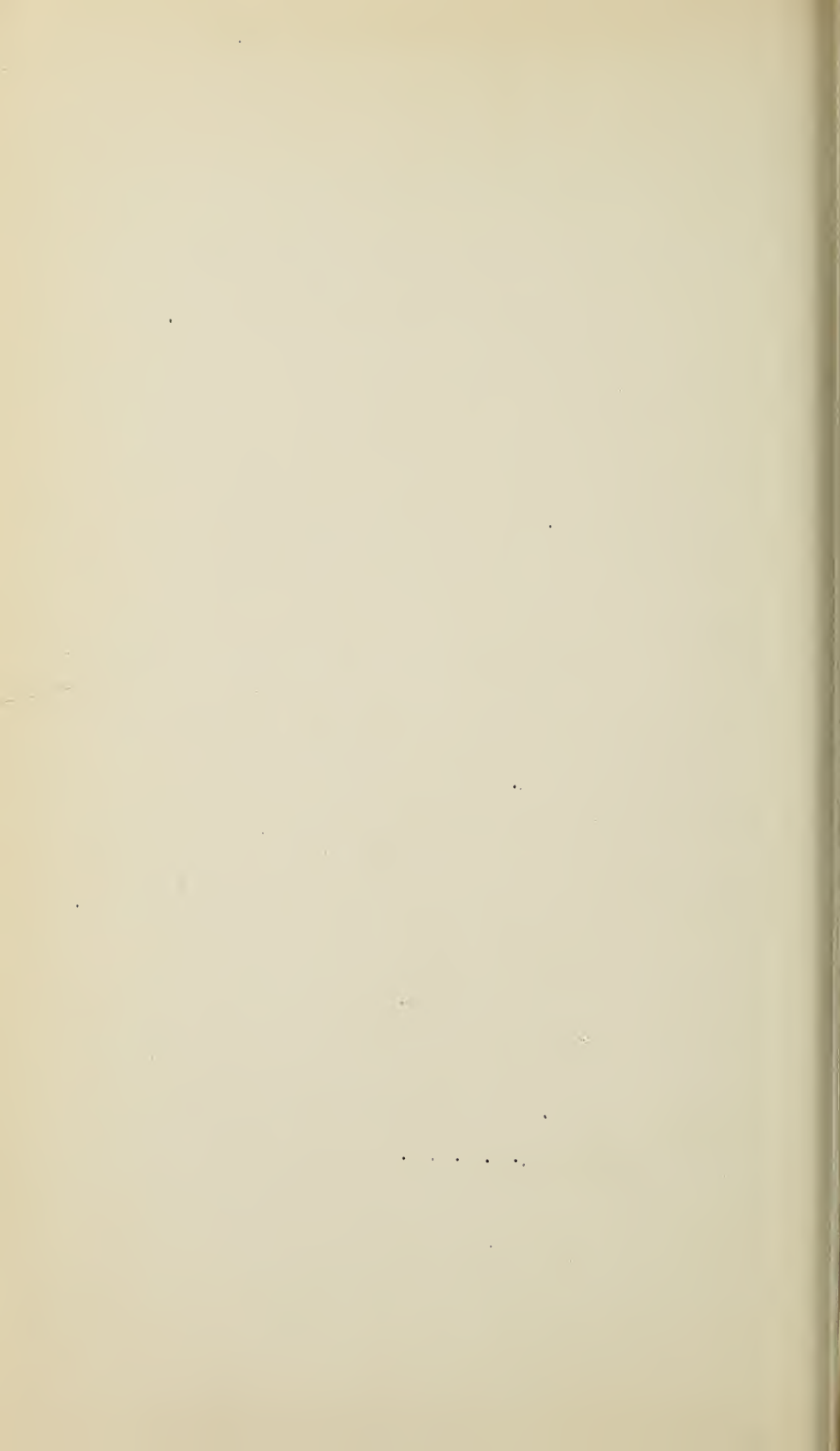
RECITAL HALL

Saturday Recital

Program

- Bach Prelude and Fugue in
B flat
Vera Henning (E. Dedham)
- Stojowski. Love Song
Eikuyo Yatsushashi (Brookline)
- Mozart Aria from the Marriage
of Figaro:
Voi, che sapete
- Bemberg. Il neige
Margaret Cowing W. Springfield)
- Bach Fantasia in C Minor
Boleslaus Gryniewicz (E. Camb.)
- Debussy. Reflets dans l'eau
Virginia Smalley (E. Boothbay, Me.)
- Mozart Aria from Don Giovanni:
Madamina
Gerald Ranney (Ashfield)
- Griffes. Scherzo in E flat minor
Dorothy Kleeb (Beverly)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Brown Hall

Saturday afternoon, February 26, 1938 at 3:00 O'clock

RECITAL by Pupils of

ALINE GROSSART

Martin Cotton Pickers

Priscilla Green

Gramm Dutch Dance

Helen Lellecas

Rogers Spanish Dance

Peter Lellecas

Mattingly. The 'Cello

John Papas

Terry. By Candle-light

Eugenie Tappan

Gaynor March of the Wee Folk

Pauline Kenney

Hurd Morning Play

Barth. Bull Dog

Charles Butler

Seuel-Holst. Singing Bells

Erb. Little Yellow Dog

Jack O'Donoghue

Krogmann Vesper Bells

Krogmann Robin's Lullaby

Patricia O'Donoghue

Rogers Ring Around a Rosy

Krogmann Santa Claus Guards

Edor Nelson

Beethoven. Minuet in G

Janice Mally

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NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL HALL

Saturday evening, February 26, 1938, at 8:15 o'clock

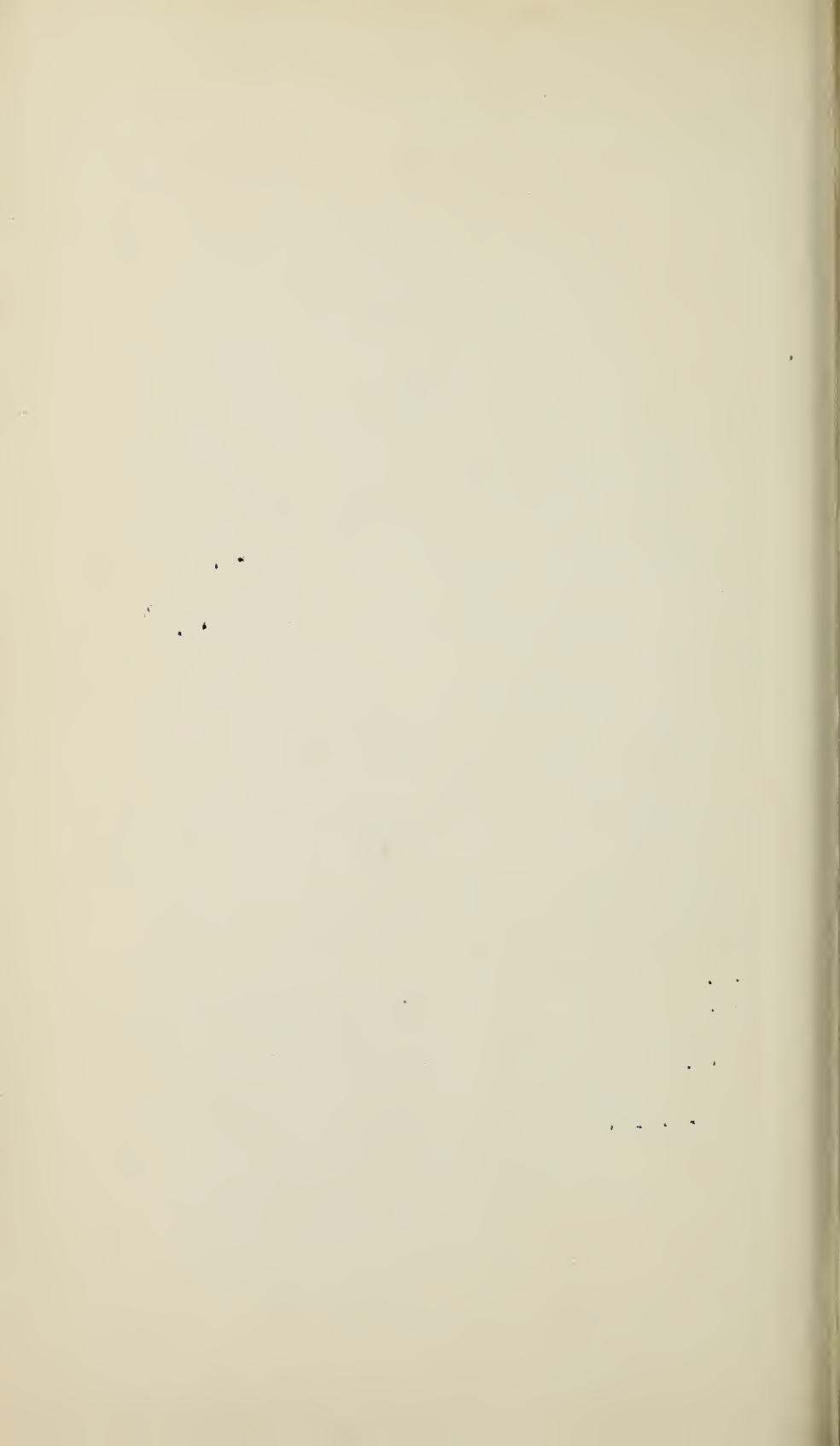
Junior Department

RECITAL by Pupils of

ALINE GROSSART

- Elgar Pomp and Circumstance
Robert McLellan
- Torjussen To the Rising Sun
Mary Nairne
- Haydn Andante (Sixth Symphony)
- Hastings The Nightingale's Song
Eileen Kliman
- Adler The Swan
Grace Hendrigan
- Ellmenreich Spinning Song
- Krentzlin Turkish Rondo
Leah Koppelman
- Moszkowski. Spanish Dance
- Ravina. Petit Bolero
Lila Kostick
- Beethoven Sonata in F minor
First movement
- Rachmaninoff. Prelude in C sharp minor
Harriet Cohen
- Mattingly The 'Cello
- Krogmann. Vesper Bells
Marilyn Sachs
- Blake Courtyard Fountain
- Chadwick. Cricket and the Bumble Bee
Marlen Gillis
- Schuett A la bien aïmee
Freda Hoppelman
- Durand. Valse in E flat
Eleanor Kennedy
- Mendelssohn On Wings of Song
- Lecuona Malaguena
Betty Jane Farley
- Scott Lotus Land
Salvi Capanegro

Mason and Hamlin Pianoforte



JORDAN HALL

WEDNESDAY EVENING, MARCH 2, 1938, AT 8:30 O'CLOCK

INFORMAL LECTURE

by

NADIA BOULANGER

ON WORKS OF

CLAUDIO MONTEVERDI



Assisting:

Mmes.	Jean de Polignac	Irène Kédroff
	Gisèle Peyron	Nathalie Kédroff
Mm.	Hugues Cuénod	Doda Conrad



Illustrations

1. Hor ch'el ciel
Lamento della Ninfa
Lasciatemi morire
2. Ecco mormorar l'onde
3. Romanesca
Chiome d'oro
4. Ballo dell' Ingrate

Genevieve Thompson, Florence Chapman, *violin*
Sally Dodge, Elizabeth Darling, *viola*
Dorothy Jump, Adelaide Hubbard, *violoncello*
Margaret Alvord, *contrabass*



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 8, 1938 at 4:05 o'clock

Recital Hall

Student Recital

Program

- Chopin Polonaise in B flat major
Jane Weasey (Pocomoke City, Maryland)
- Puccini Aria from Madam Butterfly:
Un bel di
- Golf Iris
Ruby Carr (Concord, N.H.)
- Carpen ter The Green River
Bridge O that it were so
Germaine Barré (Fall River)
- Mendelssohn Andante from the Violin
Concerto
John Cardoso (Central Falls, R.I.)
José de Costa, accompanist
- Rimsky-Korsakoff The nightingale and the
Rose
- Delibes Aria from Lakmé:
Pourquoi
Lillian Jones (Brighton)
- Bizet Trio from Carmen: Card
Scene
Lillian Jones (Brighton)
Helen Tomasek (Webster)
Germaine Barré (Fall River)
- Macuena Malaguena
Jeanne Starck (Osterville, Mass)

Mason and Hamlin Pianoforte



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

DANCE RECITAL

by

HANS WIENER

AND HIS GROUP

and the

NEW ENGLAND
CONSERVATORY ORCHESTRA

for the benefit of the

CONSERVATORY SCHOLARSHIP FUND

. . .

JORDAN HALL
MARCH THE FOURTH

1938

Old Forms by Old Composers

Old Forms by New Composers

New Forms by New Composers

by

HANS WIENER

AND HIS GROUP

and the

NEW ENGLAND

CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

PROGRAM



Old Forms by Old Composers

OVERTURE

MONSIGNY Rigaudon, from LA REINE DE GOLCONDE

THE CONSERVATORY ORCHESTRA

Monsigny, one of the founders of French comic opera, spanned the 18th and 19th centuries. That part of his music which is still heard today is full of charming melody.

DANCE-PRELUDE . . IN TIME AND SPACE

First Performance

WM. FRIEDEMANN BACH . Largo from second Organ Concerto
(arr. by A. Philip)

KATHRYN POPE, DOROTHY SAMMIS,
PEGGY BONSCHUR, BETTY CAPLAN, ADELE HOOPER,
ANITA RAFEY, MILDRED SIMONS, DOROTHEA WALSH
GREGORY MACDOUGALL, FORREST THORNBURG,
KENNETH WHELAN, MAURICE ALPERT,
DANTE GIGLIO, HENRYK KIERZKOWSKI

The strength of each levelled strata of culture thrusts upward through the forgotten dust and forms the bedrock of new span.

OLD COURT DANCES

First Public Performance

LULLY Suite for Strings
(arr. by Felix Weingartner)

Marche and Passepied
Sarabande
Rigaudon

HANS WIENER

*"Me thinke I touche not the floore!
The roe that runneth on the moore
Is not then so lighte as I."*

ROCOCO

First Performance

MOZART LES PETITS RIENS—Ballet

THE YOUNG MAN . . HANS WIENER

THE SHEPHERDESSES . ESTELLE KIBBE, KATHRYN POPE
DOROTHY SAMMIS, DOROTHY WOOD

THE DUENNAS . . . PEGGY BONSHUR, ADELE HOOPER
ANITA RAHEY, MILDRED SIMONS

THE GARDENERS . . GREGORY MacDOUGALL, FORREST THORNBURG
KENNETH WHELAN

*Not even four duennas are enough to keep
a Young Man out of trouble.*

INTERMISSION

Old Forms by New Composers

BRIDE FOR BARTER

KORNGOLD Hornpipe, from MUCH ADO ABOUT NOTHING

THE DAMSELS . . . ESTELLE KIBBE, KATHRYN POPE,
DOROTHY SAMMIS, DOROTHY WOOD

THE RUFFIANS . . . HANS WIENER, GREGORY MacDOUGALL
JOHN DUNHAM

4 plus 3 equals 2 plus 2 plus 2 plus 1

DEBUSSY Minuet, from Petite Suite

THE CONSERVATORY ORCHESTRA

FROM ARCHITECTURAL SUITE

DIMENSIONAL FUGUE *

First Performance with Orchestra

RUTH CULBERTSON

ESTELLE KIBBE, KATHRYN POPE, DOROTHY SAMMIS

*Especially composed for the dance.

*Each figure moving in a separate inner dimension
is unable to find contact with the other in spite
of the close spatial relationship.*

New Forms by New Composers

FROM "THE SPANISH SUITE"

(a) GYPSY DANCE

DE FALLA from LA VIDA BREVE

HANS WIENER

ESTELLE KIBBE, KATHRYN POPE, DOROTHY SAMMIS, DOROTHY WOOD

(b) DREAM

TURINA from DANZAS FANTASTICAS

HANS WIENER

FINALE

JOHANN STRAUSS Waltz, WINE, WOMAN AND SONG

HANS WIENER

ESTELLE KIBBE, KATHRYN POPE, DOROTHY SAMMIS, DOROTHY WOOD,
ANITA RAHEY, DOROTHEA WALSH

Choreography by Hans Wiener

Costumes designed by Hans Wiener

"ROCOCO"—Costumes executed by Forrest Thornburg

Trees by Dante Giglio

Stage Manager—Kay de Lys

Lighting—R. G. Ayres

Personal Manager—Katrine Hooper

COMMITTEE ON PATRONS



Mrs. Henry S. Grew, *Chairman*

Mrs. Charles Boyden

Mrs. Maurice M. Osborne

Mrs. Gorham Brooks

Mrs. Edward A. Taft

PATRONS



Mrs. Gordon Abbott

Mrs. William L. Gray

Mrs. Timothée Adamowski

Mrs. Jerome D. Greene

Mr. Emil Ahlborn

Mrs. M. Carey Gulick

Mrs. Walter L. Aiken

Mrs. George Hawley

Mrs. William T. Aldrich

Mrs. Arthur D. Hill

Mrs. Philip R. Allen

Mrs. Edward Burlingame Hill

Mrs. John S. Ames

Mrs. Edward J. Holmes

Mrs. Nelson S. Bartlett

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Mrs. Robert P. Booth

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Mrs. E. Forbes Kennedy

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Mrs. Robert G. Dodge

Mrs. Serge Koussevitsky

Mrs. Carl Dreyfus

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Mrs. Theodore B. Plimpton

Mrs. Theodore B. Robinson
Mrs. Richard S. Russell

Mrs. George A. Sagendorph
Mrs. Henry B. Sawyer
Mrs. Daniel R. Sortwell
Mrs. Donald Spencer

Mrs. Pierpont L. Stackpole
Mrs. S. Warren Sturgis

Mrs. James B. Thayer
Mrs. John E. Thayer
Mrs. Robert Amory Thorndike

Mrs. Richard G. Wadsworth
Mr. Charles C. Walker
Miss Sarah Wambaugh
Mrs. Edward R. Warren
Mrs. Alexander Wheeler
Mrs. Moses Williams, Jr.
Mrs. Roger Wolcott
Mrs. Philip W. Wrenn

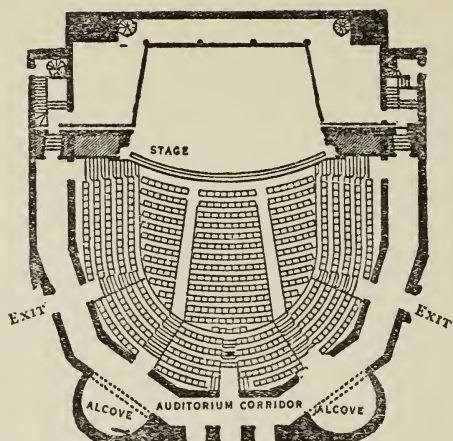
PROGRAM USHERS



Miss Reinette Plimpton
Miss Mark Byron Miss Betty Prescott
Miss Miriam Little Miss Mary Ross
Miss Joan Sagendorph

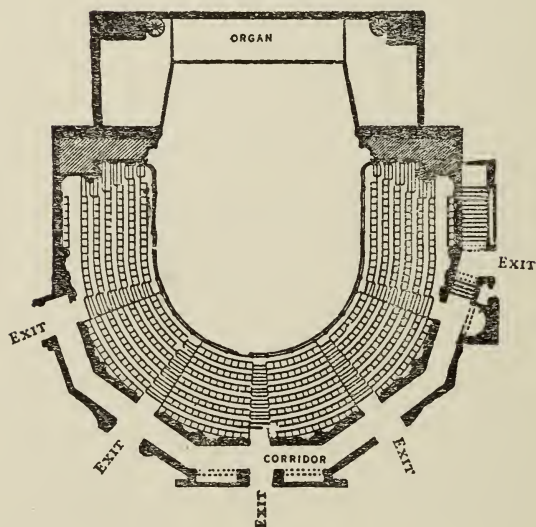
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 5, 1938 at one o'clock

Recital Hall

Student Recital

Program

Chopin Polonaise in C# minor
Lillian Kaplow (Winthrop)

Donaudy. C del mio amato ben
Aubert La lettre
Helen Spear (Fort Fairfield, Me.)

Mozart First movement of the Violin
Concerto in E flat major
Anna Avakian (Arlington)
Ida Bardwell, accompanist

Chopin Nocturne in B major
Mazurka in B minor
Elizabeth Creamer (Liverton, R.I.)

~~Mendner. Wreken~~
~~Geraldine Ellingworth (W. Roxbury)~~

Thomas Aria from Mignon:
Connais tu le pays

Aubert Vieille chanson Espagnole
Helen Tomasek (Webster)

Debussy. Clair de lune
Saina Laycock (Boston)

Puccini. Aria from La Tosca:
Vissi d'arte

La Forge Come unto these yellow sands
Lillian Jones (Brighton)

Mason and Harlin Pianoforte



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

...

FIRST CONCERT
by
THE CONVERSE CLUB

...

GEORGE W. BROWN HALL
MARCH THE EIGHTH

1938

THE CONVERSE CLUB

STANLEY HASSELL, *Conductor*

Officers of the Converse Club

Joseph Freni,	<i>President</i>
Clara DeMattia,	<i>Vice-President</i>
Dorothy Rosenberg,	<i>Secretary</i>
Malcolm Hall,	<i>Treasurer</i>
Louis Ruggiero,	<i>Librarian</i>
Arthur Freiwald,	<i>Asst. Librarian</i>

Soloist: ELEANOR STEBER, Soprano

RUTH CULBERTSON, Pianist

OLIVIA HALL, HARP

ROBERT McKENZIE, FLUTE

The Converse Club is a Conservatory group devoted to the study and performance of works for Chamber Orchestra.

P R O G R A M



MOZART Divertimento No. 11 in D major,
for oboe, 2 horns and strings

Marcia alla francese

Allegro molto

Minuetto

Andantino

Minuetto—Tema con variazioni

Rondo-Allegro assai

F. S. CONVERSE A Song at Evening, a composition
for small orchestra

F. S. CONVERSE Group of songs:

Wood Song for Voice, Flute and Harp

Wild Rose

Echo

Love's Homing

ELEANOR STEBER, Soprano

WAGNER Siegfried Idyll

ERNEST BLOCH Four Episodes for Chamber Orchestra:

I. Humoresque macabre

II. Obsession

III. Calm

IV. Chinese

THE CONVERSE CLUB

STANLEY HASSELL, *Conductor*

VIOLINS

Frank Corsaro
Dorothy Rosenberg
William Douglas
Clara DiMattia
Louis Ruggiero
Alfred Soule
Anna Avakian
George Nicoloff
Arlington Visscher

VIOLAS

Vincent Mauricci
Arthur Freiwald
Alfred Sanfilippo

VIOLONCELLOS

Arthur Winograd
Adelaide Hubbard
Norman Reuther

BASS

Melvin Peabody

HARP

Olivia Hall

FLUTES

Robert McKenzie
Malcolm Hall

OBOE

Mary Carney

CLARINETS

Pasquale Cardillo
James Santos

BASSOON

Clyde Bennett

HORNS

Fred Waldron
Joseph Freni

TRUMPETS

Frank Bemis
Franklin Woodbury

TROMBONE

Russell Brown

TYMPANI

Philmore Gilbert

PIANO

Helen Zoe Duncan

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 12, 1938 at one o'clock

RECITAL HALL

Student Recital

Program

- Saint-Saens My heart at thy sweet voice,
for trumpet, from Samson and
Delilah
Arthur Brault (New Port, N.H.)
- Mozart First movement of the Pianoforte
Sonata in F major
Hazel Genereux (North Quincy)
- Massenet Aragonaise
Cynthia Green (Brookline)
- Debussy Voiles
Rosalind Golub (Dorchester)
- Godowsky. Alt-Wien
Helen Cox (Dorchester)
- Mendelssohn Scherzo in E minor
Takouhi Chorbajian (Medford)
- Chopin. Polonaise in C minor
Esther Goober (Winthrop)
- De Falla Pantomime (El amor brujo)
Harriet Eaton (Wakefield, R.I.)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL

TUESDAY EVENING, MARCH 15, 1938, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

MARY TYLER DRIVER

(Class of 1935)

IRENE PREVOST, accompanist



PROGRAM

BRAHMS Sonata in G major for violin and piano

Vivace ma non troppo

Adagio

Allegro molto moderato

BRUCH Concerto in G minor, op. 26

Allegro moderato

Adagio

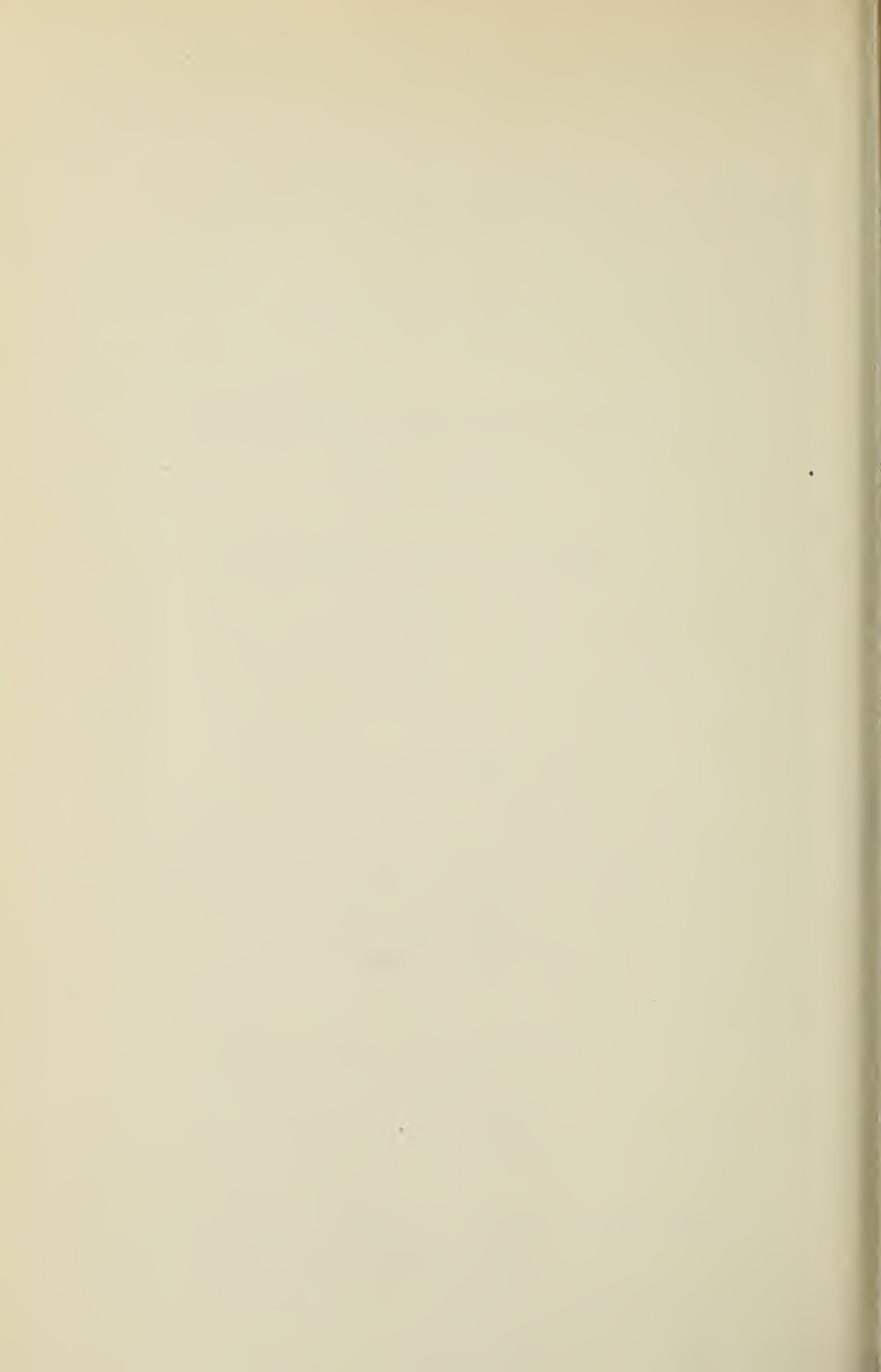
Allegro energico

TARTINI-KREISLER . Fugue in A major

FAURÉ Après un Rêve

SCHUMANN-KREISLER Romanze

STRAVINSKY Danse Russe



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, March 19, 1938 at one o'clock

Recital Hall

Student Recital

P R O G R A M

Debussy Voiles
Mildred Kaufman (Mattapan)

Thomas Aria from Mignon:
Connais tu le pays

Aubert Vieille chanson espagnole
Helen Tomasek (Webster)

Chopin Waltz in A flat major
Sally Lunn (Brookline)

Puccini. Aria from La Tosca:
Vissi d'arte

La Forge Come unto these yellow sand
Lillian Jones (Brighton)

Scarlatti. Three Sonatas: In E major,
D minor, E major
Helen Barrett (Medford)

Griffes. The White Peacock
Harriet Eaton (Wakefield, R.I.)

Mason and Hamlin Pianoforte

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NEW ENGLAND
CONSERVATORY OF MUSIC

BOSTON, MASSACHUSETTS

WALLACE GOODRICH, *Director*

. . .

CONCERT

by

THE CONSERVATORY ORCHESTRA

. . .

WORCESTER MUNICIPAL AUDITORIUM

MARCH THE NINETEENTH

1938



THE NEW ENGLAND
CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

SOLOIST: JESÚS MARÍA SANROMÁ, *Pianist*
OF THE CONSERVATORY FACULTY

FOR THE BENEFIT OF THE SCHOLARSHIP FUND

Steinway Pianoforte

PROGRAM



BEETHOVEN Overture, *Leonore* No. 3

GRIEG *The Last Spring*, melody for stringed orchestra

G. W. CHADWICK . . First movement of the *Sinfonietta* in D major

CÉSAR FRANCK . . . Symphonic excerpt, *Psyché and Éros*

JOHANN STRAUSS . . Waltzes; *Wine, Woman, and Song*

E. A. MACDOWELL . Concerto No. 2 in D minor,
for pianoforte and orchestra

Larghetto calmato

Presto giocoso

Largo; molto allegro; presto

WAGNER Prelude to *Die Meistersinger von Nürnberg*

Program notes by Warren Storey Smith, of the Faculty

Overture to "Leonore," No. III, Opus 72

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died in Vienna, March 26, 1827)

Known today as "Fidelio," it was as "Leonore" that Beethoven's only opera was introduced to the world at Vienna on November 10, 1805. Not satisfied with the work, which had been in fact but coolly received, Beethoven withdrew it after three performances and made several changes and modifications in the score. In 1814 it reappeared in the form in which we now know it.

There are no less than three overtures to "Leonore" and one to "Fidelio", and of these the so-called "Leonore" No. III, actually the second to be written, is the most celebrated. Wagner, who held this overture in the highest esteem, characterized it as "less an overture to a music drama than the music drama itself." To understand the Overture we must know something of the opera's plot, which may be condensed as follows: Florestan has been imprisoned by a political enemy, and Leonore, his faithful wife disguises herself as a man and takes service with the jailer that she may succor him. Once admitted to the dungeon she finds that her task is to be that of digging her husband's grave; but in the nick of time the minister of justice arrives, the designs of Pizarro, the wicked governor of the prison, are thwarted and Floristan is saved. The trumpet call which heralds the minister's approach is heard off stage in the course of the Overture.

THE LAST SPRING, from Two Elegiac Melodies for Stringed Orchestra

EDVARD GRIEG

(Born at Bergen, Norway, June 5, 1843; died there September 4, 1907)

It was a frequent practice of Grieg to make transcriptions of his own songs, generally for pianoforte; in this instance for string orchestra. The two songs published as Two Elegiac Melodies, are "Springtide" and "The Wounded Heart". In the version for strings Grieg changed these titles to "The Last Spring" and "Heart-Wounds." Both pieces well exemplify his exceedingly personal melodic and harmonic idiom.

SINFONIETTA in D major

GEORGE W. CHADWICK

(Born at Lowell, Mass., November 13, 1854; died at Boston, April 4, 1931.)

Although it was first played by the Boston Symphony Orchestra at a special concert of Mr. Chadwick's own compositions, in Jordan Hall on November 21, 1909, this Sinfonietta was, by the composer's own statement, originally written for the orchestra of the New England Conservatory, and the first performance of the piece by that orchestra followed soon after its Jordan Hall première.

The first movement, by which the work is represented at this concert, is in the conventional Sonata Allegro form. The tempo indication is *Risolutamente*, the key D major, and the time 3/4. The first of the two chief themes

is announced by all the violins in unison. The second, in F sharp minor, given out by flute and bassoon in octaves, has an Oriental cast.

“Psyche and Eros”, from the symphonic poem “Psyché” CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

The early Christians were wont to bend the Pagan myths to their own uses, that of Psyche and Cupid included, and Vincent d'Indy, pupil, friend and disciple of Franck, would have us believe that the movement in this tone-poem entitled “Psyche and Eros” represents “a dialogue between the soul and seraph sent from Heaven to instruct it in the eternal verities.” A more realistic approach is that of Carl Engel, who in his tiny volume of musical biography, “Alla Breve,” thus explains the patent dualism in Franck's nature and music.

“He reminds one”, wrote Mr. Engel, “of the painter monks of the Middle Ages, who blended in the straits of smiling Madonnas their sacred hopes and secular regrets In spite of forty years cloistered in a dim organ-loft his nostrils seems to have caught—as if remembering a foregone incarnation—the rich and pungent smell of the salt sea and mountain laurel that sultry winds are blowing around the rocks of Naxos, lost in the blue Aegean and dreaming of Ariadne. That is the wonder of Franck's finest music, this Pagan passion, illumined with the patient and multi-colored artistry of Mediaeval missals.”

In its original form this symphonic poem calls for chorus as well as orchestra; from it Franck subsequently made a suite of four numbers for orchestra alone, of which the last number is played today. The tale it tells may be briefly gleaned from the “argument” in the printed score:

The sleeping Psyche, cradled in dreams, has been lifted up by the light breezes and borne away to the Gardens of Eros. (Here begins the excerpt “Psyche and Eros”.) In these Gardens Psyche lies, fairer than Beauty's self, as voices murmur in her ear of the power of Love . . . The voices are silent. Already there sounds another voice, gentle but penetrating; it is that of Eros himself. Psyche hesitatingly responds . . . Soon their spirits are joined . . . All is passion, all is light, all is happiness.

Waltzes; Wine, Woman and Song

JOHANN STRAUSS

(Born at Vienna October 25, 1825; died there June 3, 1899.)

Not because of the great number of his waltzes (he wrote upwards of three hundred), but rather because of their grace and verve and fine musical qualities did Johann Strauss receive the title of the “Waltz King”. Such “serious” composers as Wagner and Brahms were happy to pay him homage. “One of Strauss's waltzes,” said Wagner, “as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries, as the tower of St. Stephen's surpasses the advertising columns on the Paris Boulevards.” And Brahms wrote on Mme. Strauss's fan the opening measures of the “Blue Danube” Waltz, and underneath the words, “Alas, not by Brahms!”

CONCERTO in D minor, No. 2, for Pianoforte and Orchestra, Opus 23

EDWARD A. MACDOWELL

(Born at New York City, December 18, 1861; died there January 23, 1908.)

Although this Concerto must be classed as early MacDowell—it was written during the composer's residence at Wiesbaden, 1885-87—it bears the test of time better than do many of his later and more individual works. In his sympathetic biography of MacDowell, Lawrence Gilman has this to say of the music: "Not elsewhere in his earlier work has MacDowell marshalled the materials of his art with so confident an artistry as he exhibits in this Concerto. In substance the work is not extraordinary. The manner derived something from Grieg, more from Liszt, and there is comparatively little disclosure of personality. But the manipulation is, throughout, the work of a music-wright of brilliant executive capacity. In fundamental logic, in cohesion, flexibility and symmetry of organism, it is a brilliantly successful accomplishment. As in all of MacDowell's writing, its allegiance is to the basic principles of structure and design rather than to a traditional and arbitrary formula."

Prelude to DIE MEISTERSINGER VON NÜRNBERG

RICHARD WAGNER

(Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883.)

The suggestion has been made that Bach, miraculously returning to earth, might be little impressed by Beethoven's Fifth Symphony, but that the score of "Die Meistersinger" would excite his envious admiration. It was altogether appropriate that Wagner in his great comedy opera of medieval Nuremberg should have recalled with a richness and an exuberance all his own the intricate contrapuntal art of the middle ages. At the climax of the Prelude its three chief themes are simultaneously heard: while double basses and tuba give forth the pompous melody of the Mastersingers with which the piece begins, violins sing the broad theme of the love of Walther and Eva, and wood-winds play in "diminution" the Mastersingers' march.

We may assume that Wagner saw himself in Walther, the young knight who forces his way into the academic stronghold of the fusty Mastersingers and by popular acclaim wins as coveted prize the hand of the lovely Eva. Certainly this sunniest and most radiant of the music-dramas was intended to symbolize the age-old conflict between innovation and tradition.

Begun in 1862, "Die Meistersinger", long contemplated as a comic pendant to "Tannhäuser", was completed in 1867 and first performed at Munich on June 21 of the following year.

THE CONSERVATORY ORCHESTRA

First Violins: Frances Brockman, Eugene, Oregon
Elizabeth S. Crouse, Hampton, Va.
Louis Ruggiero, Roslindale, Mass.
Mary T. Driver, Milton, Mass.
Lydia H. Woods, Fall River, Mass.
Elisabeth Sortwell, Wiscasset, Me.
Dorothy Rosenberg, Mattapan, Mass.
Dorothy Churchill, Melrose, Mass.
Frank Corsaro, Haverhill, Mass.
Edna Russell, Jewell, Kansas
William Douglass, Wellsville, Utah
Rhoda Robinson, Boston, Mass.
Mary Sawyer, Malden, Mass.
Sterling Lanier, South Eliot, Me.
Norman Södersjerna, West Roxbury, Mass.
Leone Blankenship, Cawker City, Kansas

Second Violins: Frances E. Chapman, Garrettsville, O.
Alfred L. Soule, Portland, Me.
Florence Smith, Milford, Mass.
Richard Johns, North Quincy, Mass.
Edward Popielarz, Amsterdam, N. Y.
Miriam Hollander, Austin, Texas
Margaret Martin, Wilmore, Ky.
Robert Weinrebe, Brookline, Mass.
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Anna Avakian, Arlington, Mass.
George Nicoloff, New Bedford, Mass.

Violas: Basil Prangoulis, Boston, Mass.
Alfred Sanfilippo, Boston, Mass.
Arthur F. Freiwald, Jamaica Plain, Mass.
Arnold Chaitman, Dorchester, Mass.
Victor Alpert, Roxbury, Mass.
Marjorie E. Sheils, Watertown, Mass.
Simon Wiener, Boston, Mass.
Harry Van Ham, West Roxbury, Mass.
Constance Bettencourt, San Diego, Cal.
Arlington Visscher, Patchogue, R. I.

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Adelaide Hubbard, Brookline, Mass.
Weston L. Brannen, Boston, Mass.
Dorothea R. Jump, Waban, Mass.
Arthur Winograd, New York, N. Y.
Norma Jean Olsen, Waltham, Mass.
Harriet Nye, Brookline, Mass.
Ruth Andress, Newtonville, Mass.
Karl Lamp, Tallin, Esthonia
Virginia P. Bacon, Lowell, Mass.

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Stanley G. Hassell, Boston, Mass.
Margaret G. Alvord, Melrose, Mass.
Woodbury Currier, Boston, Mass.
Fay Jennings, Gloversville, N. Y.
Melvin Peabody, Boston, Mass.
Edward Grossman, Roxbury, Mass.
Webster Spinney, Winsor, N. B.

Harp: Olivia Hall, Cambridge, Mass.

Flutes: Robert McKenzie, Woods Hole, Mass.
Malcolm Hall, Liberty, Mo.
Priscilla Martinson, Middleboro, Mass.

Oboes: Clément Lenom, *Instructor*
Oscar Tourtellotte, Sutton, Mass.
Mary McR. Carney, Brighton, Mass.

English Horn: Roger DeWitt, Auburndale, Mass.

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Joseph Velardo, Quincy, Mass.
Chester Kuniholm, Gardner, Mass.

Bass Clarinet: Dugald Livingstone, Somerville, Mass

Bassoons: Boaz Piller, *Instructor*
Clyde A. Bennett, Brewer, Me.
Harold S. Feldman, Roxbury, Mass.

Horns: Willem Valkenier, *Instructor*
Frederick S. Waldron, Brockton, Mass.
Joseph Freni, Boston, Mass.
Melvin Saibel, Brookline, Mass.
G. F. Padmore, Liverpool, N. S.
Edward E. Searle, Jr., Hope, R. I.

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Frank Bemis, Montague, Mass.
Harry Herforth, Pittsburgh, Pa.
Phyllis G. Sampson, Chatham, Mass.

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Raymond J. Ladieu, Laconia, N. H.
Russell Brown, Dallas, Texas
Stanley G. Hassell, Boston, Mass.

Bass Tuba: Vincent Mauricci, Boston, Mass.

Tympani: Philmore Gilbert, Dorchester, Mass.

Percussion: Joseph Leavitt, Dorchester, Mass.
Dowell P. McNeill, Roslindale, Mass.
Robert Strassburg, Brooklyn, N. Y.
Victor Di Stefano, Boston, Mass.
Ralph Stronach, Brookline, Mass.

Librarian: Stanley G. Hassell, Boston, Mass.

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JORDAN HALL

MONDAY AFTERNOON, MARCH 21, 1938, AT 3:15 O'CLOCK

TWO SYMPHONIES

by

THE ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

HAYDN Symphonie, No. 104, in D major (old No. 2)

I. Adagio; allegro

WILMONT TRUMBULL, Conductor

II. Andante

MIRIAM PALMER, Conductor

III. Menuetto, allegro

JOSEPHINE COSCIA, Conductor

IV. Allegro spiritoso

BARBARA BENNETT, Conductor

BEETHOVEN Symphonie, No. 2, in D major

I. Adagio molto; allegro

JULIA HUBBARD, Conductor

II. Larghetto

GILDA VENDITTI, Conductor

III. Scherzo

REV. FAN NOLI, Conductor

IV. Allegro molto

MARIE RIENDEAUX, Conductor



JORDAN HALL

MONDAY EVENING, MARCH 21, 1938, AT 8:15 O'CLOCK

ORGAN RECITAL

by

CLARENCE HELSING

(Class of 1936)



PROGRAM

SAINT-SAËNS Fantasie in D \flat major

FRANCK Chorale in A minor

BACH Two Chorale Preludes:

O Mensch, beweine' dein' Sünde gross
In dir ist Freude

COUPERIN Soeur Monique

BOSSI Scherzo in G minor

VIERNE Claire de lune

HUMPHREY Finale in C major

GEORGE W. BROWN HALL

WEDNESDAY AFTERNOON, MARCH 23, 1938, AT 3:30 O'CLOCK

SONG RECITAL

by

ELEANOR STEBER, Soprano

(*Collegiate 1938*)

EDWIN BILTCLIFFE, accompanist

PROGRAM

SCARLATTI Se Florindo è fedele
CALDARA Come raggio di sol
LEGRENZI Che fiero costume
J. S. BACH Bist du bei mir

HANDEL Recitative and aria from ALESSANDRO:
Lusinghe piu care
HAYDN Recitative and aria from THE SEASONS:
O how pleasing to the senses
MOZART Aria from LE NOZZE DI FIGARO:
Non so piu cosa son

DEBUSSY Fêtes Galantes, Suite no. 2
Les ingénues
Le faune
Colloque sentimental

DELIBES Les filles des Cadix

TAUBERT In der Märznacht
SCHUMANN Allnächtlich im Traume
SCHUBERT Auf dem Wasser zu singen
BRAHMS Die Mainacht
VAN DER STUCKEN Seligkeit

CONVERSE Echo
FOOTE Tranquillity
BAX The White Peace
CARPENTER Serenade

NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 24, 1938 at 4:05 o'clock

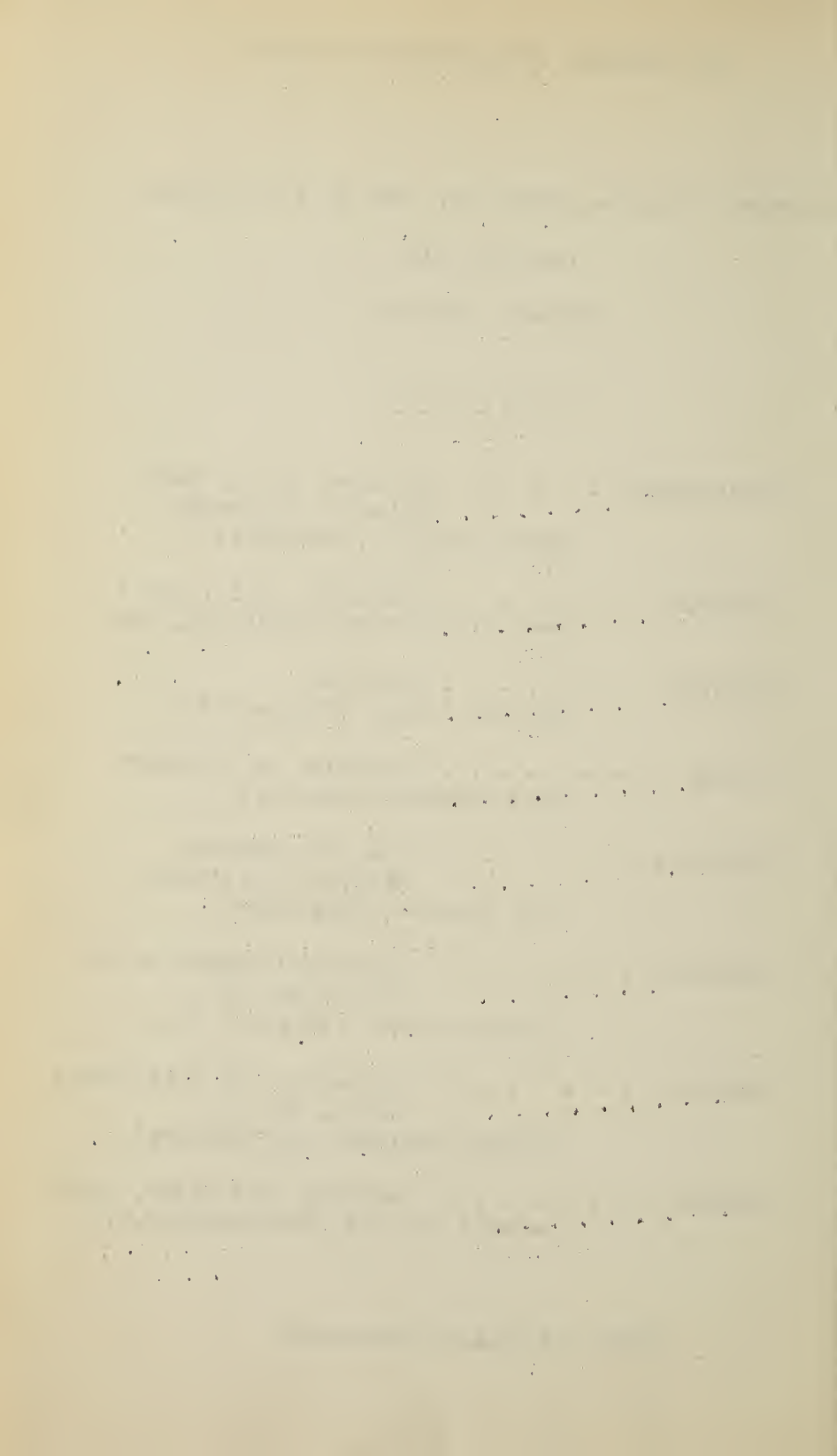
Recital Hall

Student Recital

P R O G R A M

- Saint-Saëns. My heart at thy sweet
voice, for Trumpet
Arthur Brault (Cambridge)
- Palmgren Rhapsody, Op 81, No. 3
Mary Fitzpatrick (Bridgeton, Me.)
- Respighi. Nocturne
Marjory Loring (Swampscott)
- Chopin Polonaise in C# Minor
Edna Comstock (Beverly)
- Flotow. Aria from Martha:
M'appari tutt'amor
Paul Donovan (Cambridge)
- Beethoven Pianoforte Sonata in F#
Major Op. 78
Virginia Leahy (Bristol, R.I.)
- Chopin. Polonaise in E flat minor,
Op 26, No. 2
Humberto Andrade (New Bedford)
- Brahms. Rhapsody in B minor, Op. 79
Leonard Cosack (Providence, R.I.)

Mason and Hamlin Pianoforte



JORDAN HALL

FRIDAY EVENING, MARCH 25, 1938, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS

PROGRAM

A. MAQUAIRE . . . Allegro from the First Symphony, for Organ
HELEN WILKINSON (Morton, N. Y.)

VIVALDI-NACHEZ . . . Concerto in G minor,
for Violin, Pianoforte, and Organ
Allegro moderato
Adagio
Allegro

EDNA RUSSELL (Jewell, Kansas)

ELSA WILDE (West Somerville)

LEONICE THOMPSON (South Hanson)

BACH First movement of the Italian Concerto

BEETHOVEN First movement of the Pianoforte Sonata,

op. 53

MARYBELLE FULTON (Spokane, Wash.)

JOSEPH BONNET . . . Poème Tcheque, for Organ

RUTH DONNELLY (Boston)

BRAHMS Intermezzo in B♭ minor, op. 170

CHOPIN Polonaise in B♭ major

JANE VEASEY (Pacomoke City, Mo.)

SCHUBERT Der Musensohn

Das Wirtshause

Ungedult

ALBERT N. HARDY, Jr. (North Adams)

CHOPIN First movement of the Pianoforte Sonata

in B minor

LILLIAN ROSEN (Dorchester)

SMETANA First movement of the Pianoforte Trio, op. 15

LILLIAN ROSEN (Dorchester)

DOROTHY ROSENBERG (Mattapan)

ADELAIDE HUBBARD (Brookline)



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, March 31, 1938 at 4:05 o'clock

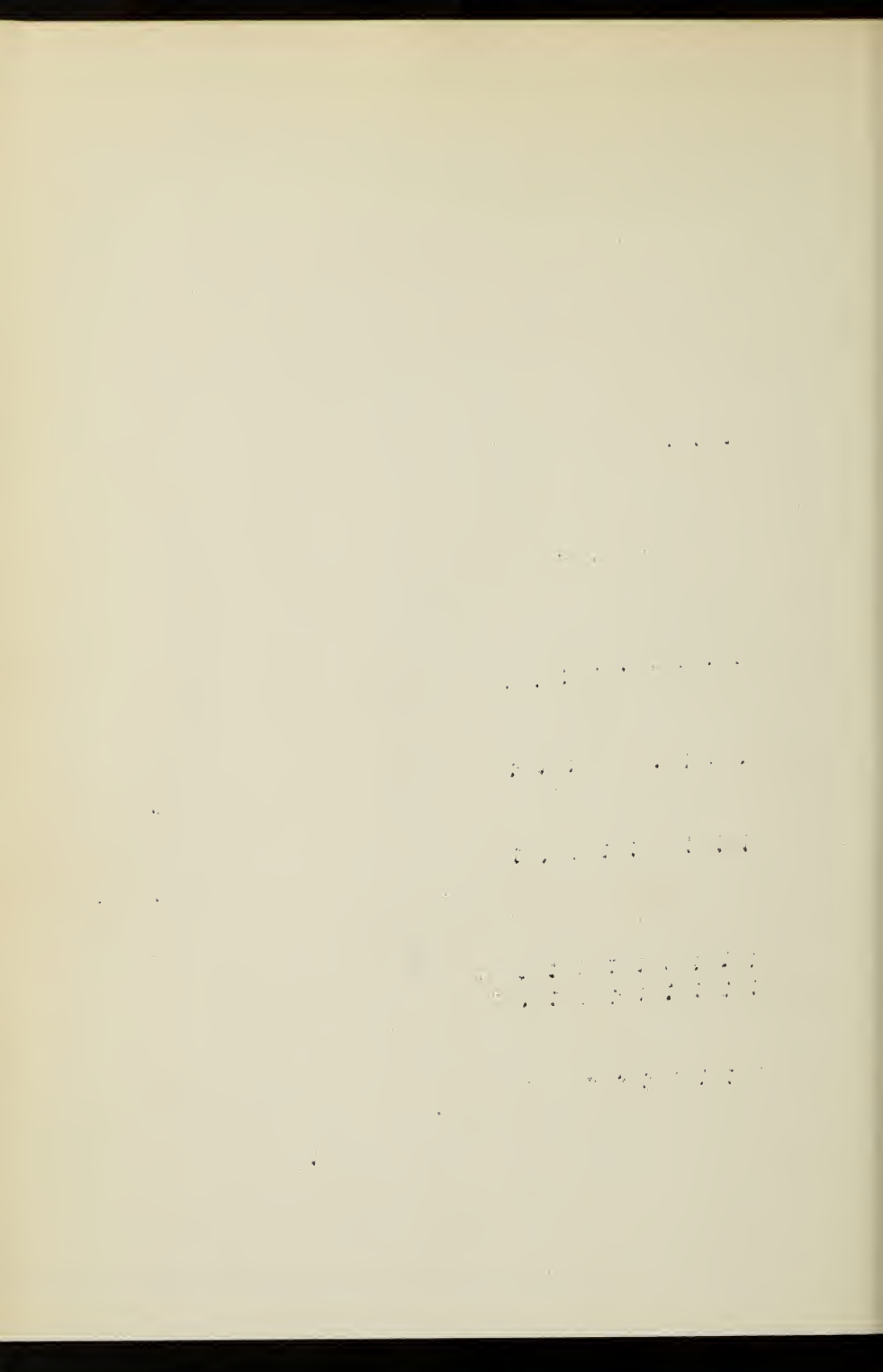
Recital Hall

Student Recital

Program

- iberati Pyramids Polka, for Cornet
Wilfred Hargreaves (E.Dedham)
Frank Alexik, accompanist
- incent Bach Hungarian Melodies, for Cornet
Clifford Raymond (Somerville)
Frank Alexik, accompanist
- rensky. Bigarrure, Op. 20, No. 1
Rita Arsenault (Quincy)
- ach Prelude and Fugue in B flat mi
Mary Belle Marshall (Texarkana, Ark.)
- eeethoven First movement of the Pianoforte
Sona in B flat major, Op. 2
Nancy DeFrancesco (Salem)
- eeethoven. In questa tomba
chumann Wanderlied
Gerald Ranney (Ashfield)
- aint-Saëns. My heart at thy sweet voice,
arranged by Geldman for Corne
Arthur Brault (Newport, N.H.)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 2, 1938 at 1:05 o'clock

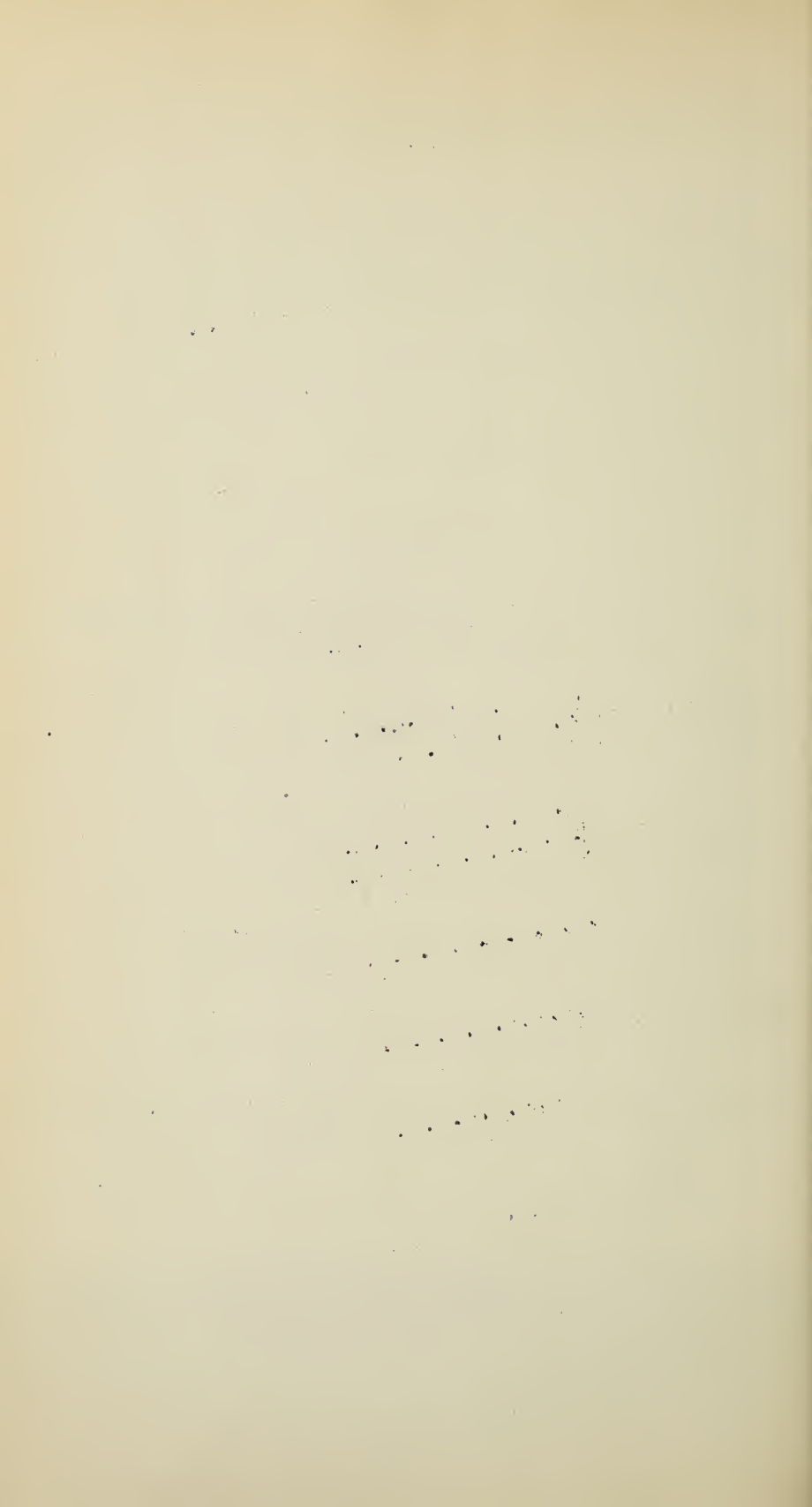
Recital Hall

Student Recital

Program

- ~~Levy Russian Fantasy, for trumpet~~
~~Robert Brown (Lincoln, Me.)~~
- Donandy. Spirate, pur spirate
Scott. Lullaby
Margaret Cowing (Springfield)
- Munro My lovely Celia
Grieg. I love thee
Gerald Ranney (Ashfield)
- Ibert. Little White Donkey
Beatrice Binder (Chelsea)
- Lecuona. Malaguena
Takouhi Chorbajian (Medford)
- Rachmaninov. Prelude in G minor Op. 23, No. 5
Helen Barrett (Medford)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

MONDAY EVENING, APRIL 11, 1938, AT 8.15 O'CLOCK

SONG RECITAL

by

GERMAINE BARRÉ, Contralto

(*Collegiate 1938*)

GLADYS CHILDS MILLER, accompanist



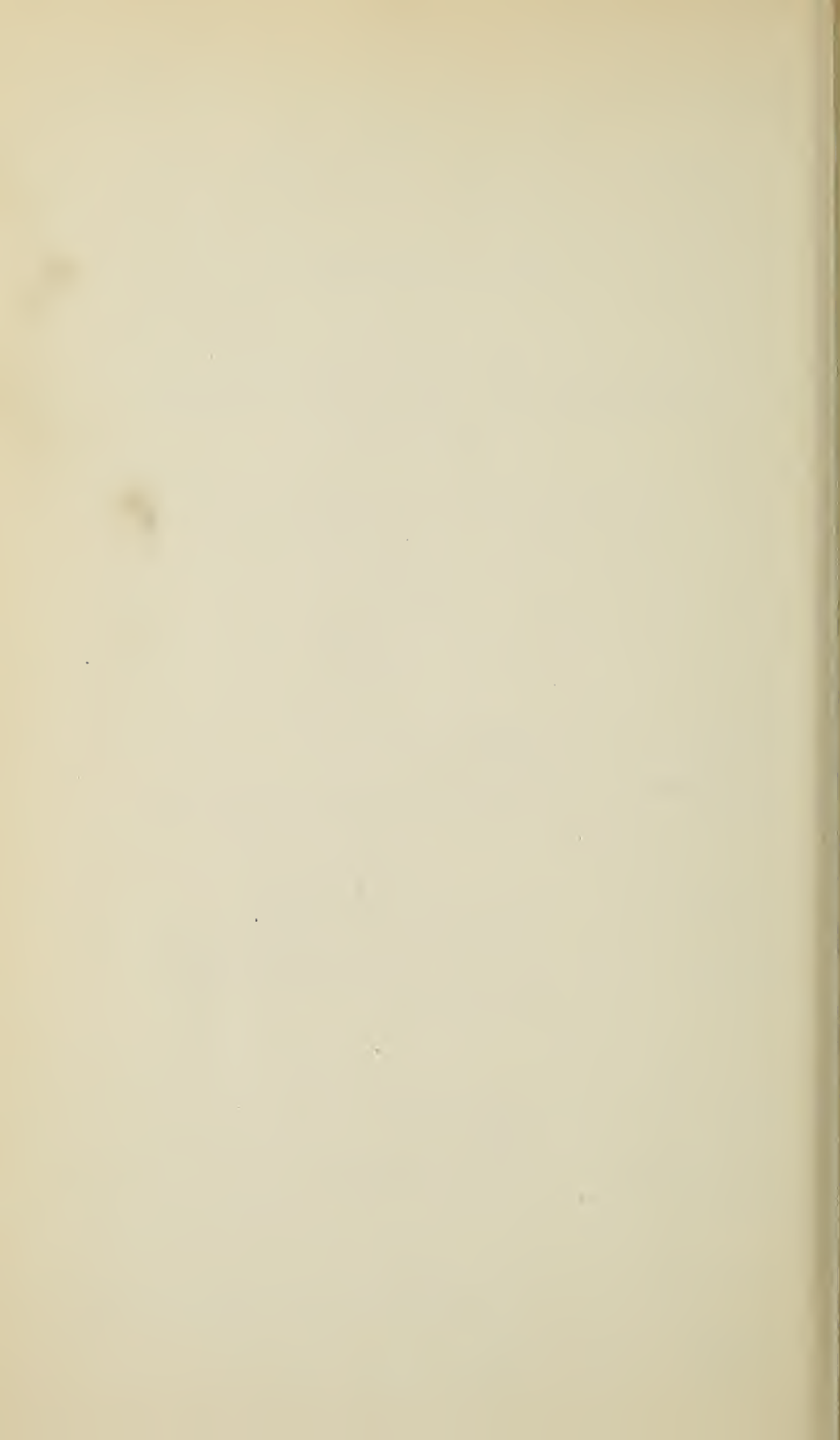
PROGRAM

MARTINI Plaisir d'amour
SGAMBATI Separazione
J. S. BACH Bist du bei mir
HANDEL Aria from RADAMISTO: Sommi dei

SCHUBERT Der Tod und das Mädchen
Der Jungling an der Quelle
WOLFF Es ist alles wie ein wunderbarer Garten
BRAHMS Der Tod das ist die kühle Nacht
Der Schmied

POLDOWSKI L'heure exquise
FAURÉ Mandoline
MASSENET Thérèse
GRETCHANINOV Triste est le steppe
RAVEL Tout gai

CARPENTER The Green River
That soothin' song, from Four Negro Songs
FORSYTH Rest
BRIDGE O that it were so



GEORGE W. BROWN HALL

TUESDAY EVENING, APRIL 12, 1938, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

VIRGINIA LEAHY

(Collegiate 1938)



PROGRAM

BACH Partita in C minor, no. 2

Sinfonie
Allemande
Courente
Sarabande
Rondeau
Capriccio

BEETHOVEN Sonata in F \sharp major, op. 78

Adagio cantabile; allegro ma non troppo
Allegro vivace

BRAHMS Phantasien, op. 116

Capriccio in D minor
Intermezzo in A minor
Capriccio in G minor
Intermezzo in E major
Intermezzo in E minor
Intermezzo in E major
Capriccio in D minor

GEORGE W. BROWN HALL

WEDNESDAY EVENING, APRIL 13, 1938, AT 8.30 O'CLOCK

CONCERT

by

SINFONIA

and

SIGMA ALPHA IOTA



PROGRAM

BEETHOVEN Sonata in A major for violin and pianoforte
op. 12, no. 2

Allegro vivace

Andante

Allegro piacevole

ALFRED SOULE

OTTOLEE MACOMBER

MASSNET La rêve, from MANON

DUNHILL The cloths of heaven

WILLIAM TERRELL

FRANCES MAINS, accompanist

BRUCH Kol Nidrei }
POPPER Gavotte } for violoncello

LEIGH ELDER

JANE VEASEY, accompanist

STRAUSS Allerseelen

RACHMANINOV In the silence of night

GRETCHEN KINDER

OTTOLEE MACOMBER, accompanist

CHOPIN Polonaise in A♭ major

RAVEL Jeux d'eau

DONALD CURRIER

GEORGE W. BROWN HALL

THURSDAY EVENING, APRIL 14, 1938, AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

GRACE McCREARY

(*Collegiate 1938*)



PROGRAM

BACH Fantasy in C minor

BEETHOVEN Sonata in D minor, op. 31, no. 2

Largo; allegro
Adagio
Allegretto

SCHUBERT Moments Musicaux, op. 94

- | | |
|---------------------|-------------------|
| 1. Moderato | 4. Moderato |
| 2. Andantino | 5. Allegro vivace |
| 3. Allegro moderato | 6. Allegretto |

CÉSAR FRANCK Prelude, Chorale, and Fugue

RAVEL Rigaudon

DEBUSSY Les sons et les parfums

Feux d'artifice

PROKOFIEFF Marche

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 16, 1938 at 1:05 o'clock

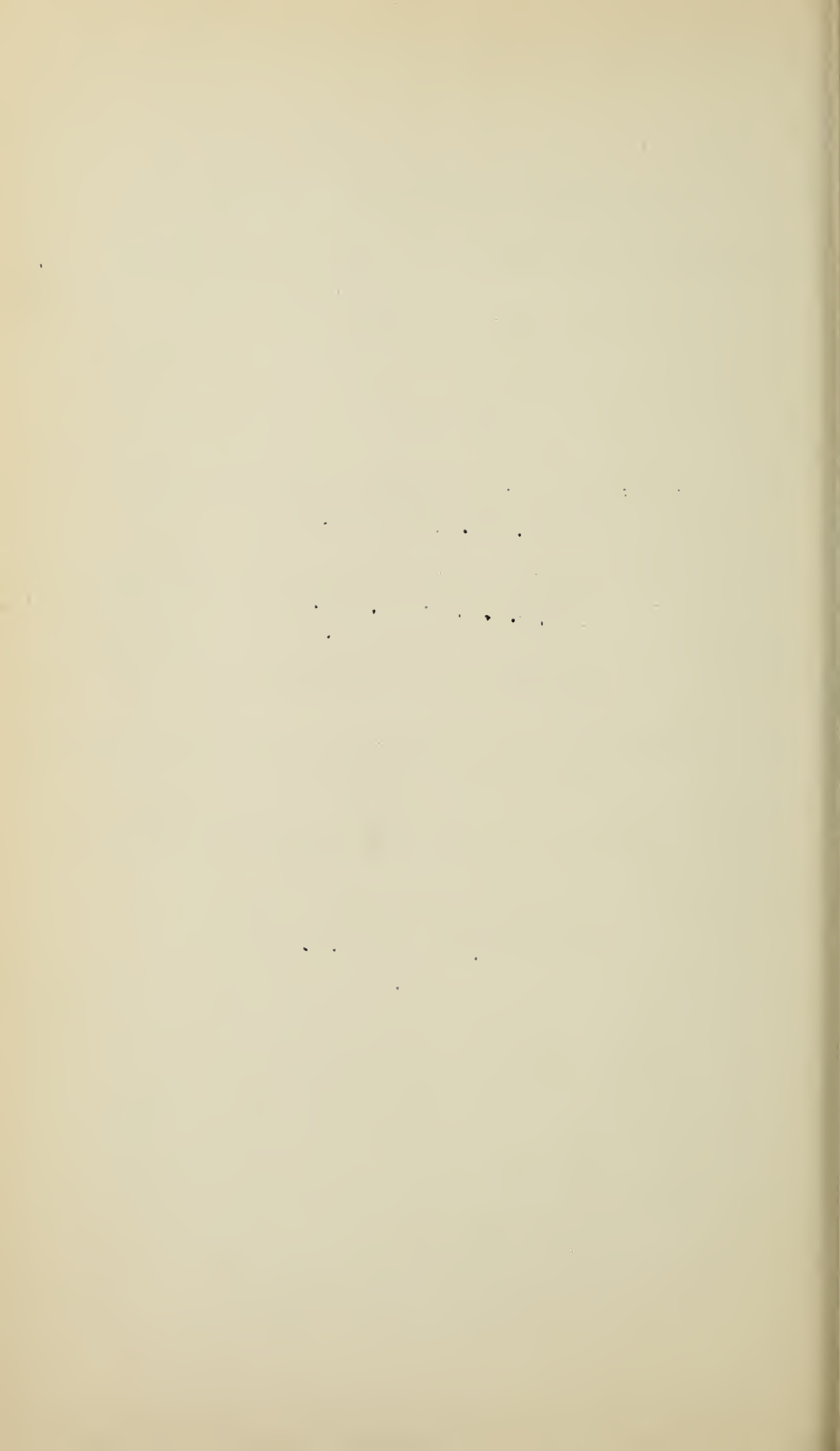
RECITAL HALL

Student Recital

PROGRAM

- Chopin Impromptu in A flat major
Violet Nardone (Newton)
- Ravel. Pavane pour en enfant defunte
Ethel M. Potts (Willsboro, Essex County, N.
- Chopin Impromptu in F# major, Op. 36
Marjory Loring (Swampscott)
- Mendelssohn. Scherzo in E minor Op. 16, No. 2
Edna Comstock (Beverly)
- Rachmaninov. Prelude in G minor Op. 23, No. 5
Helen Barrett (Medford)
- Lecuona Malagueña
Monte Nelson (Lynn)

Mason and Hamlin Pianoforte



GEORGE W. BROWN HALL

TUESDAY EVENING, APRIL 19, 1938, AT 8:30 O'CLOCK

VIOLIN RECITAL

by

DOROTHY L. ROSENBERG

(Class of 1938)

LEO LITWIN, accompanist



PROGRAM

FIOCO Allegro

BACH Concerto No. 1 in A minor

Allegro (non tanto)

Andante

Allegro assai

WIENIAWSKI Second Concerto in D minor, op. 22

Allegro moderato

Romance: Andante ma non troppo

Finale: Allegro con fuoco;

allegro moderato (alla zingara)

KREISLER Recitativo and Scherzo-Caprice

for violin alone

ACHRON-AUER Hebrew Lullaby

WEINBERGER-WLADIGEROFF . Polka from the opera SVANDA DUDÁK

IBERT-HOÉRÉE The Little White Donkey

E. FERNANDEZ-ARBÓS . Tango, op. 6, no. 3



NEW ENGLAND
CONSERVATORY OF MUSIC

WALLACE GOODRICH, *Director*

. . .

TWENTY-NINTH ANNUAL COMPETITION

for

THE MASON AND HAMLIN PRIZE

. . .

JORDAN HALL

APRIL THE TWENTIETH

1938

By

STUDENTS IN THE SENIOR CLASS OF THE CONSERVATORY COURSE, AND
GRADUATES WHO ARE CANDIDATES FOR THE SOLOIST'S DIPLOMA

JUDGES:

DR. SERGE KOUSSEVITZKY

MR. ERNEST SCHELLING

MR. WALTER PISTON

PROGRAM



Each contestant will play the following prescribed selections,
and one additional piece of personal choice:

BACH A Prelude and a Fugue, or the equivalent
BEETHOVEN One movement of a Sonata

Names of Contestants

In the order of their appearance, with the selections to be played by each:



LILLIAN ALBERTA ROSEN (Dorchester)

- BEETHOVEN First movement of the Sonata in C major,
op. 53
BACH Prelude in F# major, and Fugue in F# minor,
vol. 1
CHOPIN First movement of the Sonata in B minor,
op. 58

MARY BELL MARSHALL (Texarkana, Ark.)

- CHOPIN Ballade in G minor, op. 23
BACH Prelude and Fugue in Bb minor, vol. 1
BEETHOVEN First movement of the Sonata in Bb major,
op. 22

MARYBELLE FULTON (Spokane, Wash.)

- BACH First movement of the Italian Concerto
BEETHOVEN First movement of the Sonata in C major,
op. 53
CHOPIN Scherzo in C# minor, op. 39

OTTOLEE ELIZABETH MACOMBER (So. Portland, Me.)

- BACH Sarabande from the fifth English Suite
in E minor
Gigue from the fifth French Suite in G major
BEETHOVEN First movement of the Sonata in E♭ major,
op. 81a
CHOPIN Scherzo in B minor, op. 20

GILBERT ROBERT BOYER (Randolph)

- BACH Prelude and Fugue in A♭ major, vol. 2
BEETHOVEN First movement of the Sonata in F minor,
op. 57
SAINT-SAËNS Toccata d'après le 5^e Concerto,
op. 111, no. 6

ANNOUNCEMENT OF JUDGES' DECISION

The Pianoforte is a Mason & Hamlin

Judges of the Competitions



Richard Aldrich	1932
Harold Bauer	1912, '14, '25, '29, '31
Alfredo Casella	1927
George W. Chadwick, Director, 1910, '11, '12, '13, '14, '16, '20	
Olin Downes	1934
Max Fiedler	1910, '11, '12
Arthur Foote	1911, '19
Félix Fox	1928
Carl Friedberg	1917, '33
Ossip Gabrilowitsch	1916
Rudolph Ganz	1918, '20, '25
Heinrich Gebhard	1913, '30
Philip Hale	1919
Myra Hess	1929
Edward Burlingame Hill	1921, '37
Ernest Hutcheson	1921, '23, '26
Dr. Serge Koussevitzky	1925, '26, '27, '28, '29, '30, '31, '32, '33, '34, '35, '36, '37, '38
Dr. Hugo Leichtentritt	1936
Josef Lhévinne	1931
C. M. Loeffler	1910, '17, '28
Guy Maier	1924
Benno Moiseiwitsch	1927
Pierre Monteux	1920, '21, '22, '23, '24
Dr. Karl Muck	1913, '14, '15, '16, '17
Horatio Parker	1918
Lee Pattison	1924, '32, '37
Walter Piston	1938
Henri Rabaud	1919
Harold Randolph	1912, '23
Beryl Rubinstein	1935
Mme. Olga Samaroff	1926
Ernest Schelling	1915, '22, '30, '33, '36, '38
Bruce Simonds	1935
Sigismund Stojowski	1922, '34
Mme. Antoinette Szumowska	1918
Wallace Goodrich (acting for the Director)	1915

Winners of the Mason and Hamlin Competitions

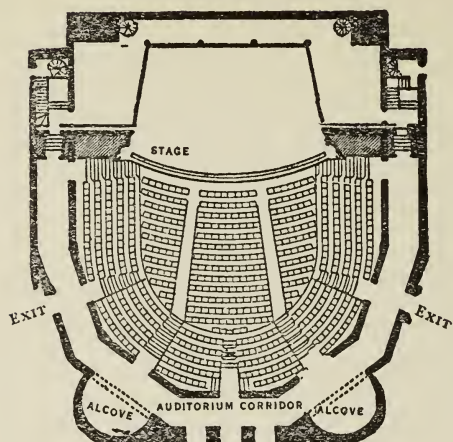


1910-1937

- 1910 Julius Louis Chaloff
1911 Grace Bertha Nicholson
1912 Charles Lorenzo Shepherd
1913 Sara Helen Littlejohn
1914 Herbert Ringwall
1915 Howard Monroe Goding
1916 Fannie Levis
1917 Martha Baird
1918 Sue Kyle Southwick
1919 Naomi Howard Bevard
1920 Jesús María Sanromá
1921 Walter Leonard Hansen
1922 Alice Marjorie Rathbun
 Honorable Mention to Harold H. Logan
1923 Florence Levy
1924 George Auger Gibson
 Honorable Mention to Margaret C. Mason
1925 Elizabeth Hunt Travis
1926 Ruth Culbertson
 Honorable Mention to Elisabeth Joanne Schulz
1927 Luise Hedwig Bube
1928 Leon Vartanian
1929 Lucille Monaghan
1930 Eleanor Packard
1931 Edna Ida Nitkin
 Honorable Mention to Carl Charles Feldman
1932 Gladys Frances Heathcock
 Honorable Mention to John Frederick Gruber
1933 Shirley Bagley
 Honorable Mention to Leo Litwin
1934 Gladys Elizabeth Gleason
 Honorable Mention to Marguerite Brow Sherwin
1935 Peter Louis Walters
 Honorable Mention to Nancy Follett
1936 Nancy Follett
1937 Esther Asher
 Honorable Mention to Harriette Norris

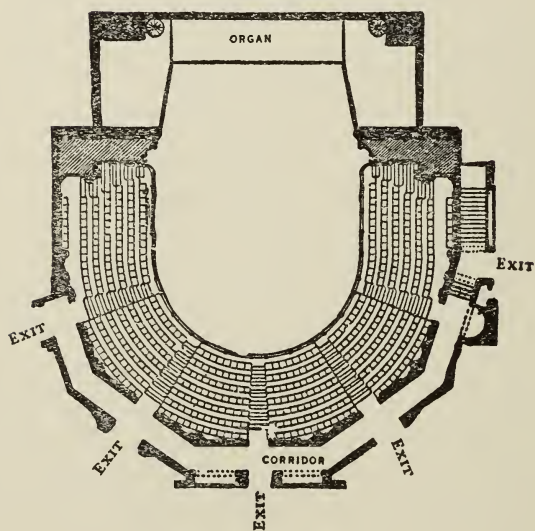
JORDAN HALL EXITS

FLOOR



MAIN EXITS

BALCONY



JORDAN HALL

THURSDAY EVENING, APRIL 21, 1938, AT 8:15 O'CLOCK

ORGAN RECITAL

by

DOWELL P. McNEILL

(*Mus. Bac. 1932*)



PROGRAM

- VIERNE Légende
DETHIER Prelude
CH. M. WIDOR Adagio from the Fourth Symphony for Organ
CÉSAR FRANCK Cantabile
Chorale in A minor

-
- SAINT-SAËNS Fantaisie in D \flat major
GUILMANT Caprice
BINGHAM Twilight at Fiesole
J. S. BACH Sonatina from the Cantata "God's time is
Best" (transcribed by Alexandre Guilmant)
Prelude and Fugue in G minor



JORDAN HALL

FRIDAY EVENING, APRIL 22, 1938, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

ROSSINI Inflammatus from STABAT MATER for trumpet

WILFRED HARGREAVES (E. Dedham)

MOZART Sonata in A major, for Pianoforte

Andante grazioso

Menuetto

Allegretto

CEDRIC CHASE (Waltham)

BRAHMS Da unten im Thale

SCHUMANN Der Nussbaum

R. STRAUSS Die Nacht

WAGNER Träume

ELIZABETH HOLMES WARREN (Cambridge)

BEETHOVEN First movement of the Pianoforte Sonata

in B \flat major, op. 22

NANCY DE FRANCESCO (Salem)

MOZART Baci amorosi e cari

BOULANGER Cantique

ROSSINI Aria from WILLIAM TELL: Selve opaca

ELIZABETH GOLDEN (Boston)

FLORENCE WILD, accompanist

MENDELSSOHN Variations sérieuses, op. 54

HELEN BARRETT (Medford)

R. STRAUSS First movement of the Sonata

for pianoforte and violin in E \flat major, op. 18

DONALD CURRIER (E. Milton)

NORMAN SODERSJERNA (W. Roxbury)

JORDAN HALL

MONDAY AFTERNOON, APRIL 25, 1938, AT 3:15 O'CLOCK

CONCERT

by

THE ORCHESTRAL CLASS

with

STUDENT-CONDUCTORS

under the direction of

FRANCIS FINDLAY, *of the Faculty*



PROGRAMME

HAYDN Symphony No. 94, (Old No. 6)

I. Adagio cantabile; vivace assai

DARWIN CARROLL, Conductor

II. Andante

CHRISTINE KIRBY, Conductor

III. Menuetto (Allegro molto)

NORMAN DICKINSON, Conductor

IV. Allegro di molto

JOHN DEMERJIAN, Conductor

BEETHOVEN Concerto for Pianoforte and Orchestra

I. Allegro

RUTH GEVALT, Soloist

ENOS HELD, Conductor

II. Largo

III. Rondo alla Polacca

GUGLIELMINA FIORENTINO, Soloist

ROBERT STRASSBERG, Conductor

GEORGE W. BROWN HALL

MONDAY EVENING, APRIL 25, 1938, AT 8:15 O'CLOCK

VIOLONCELLO RECITAL

by

LEIGH ELDER

(Class of 1937)

DONALD STEELE, accompanist



PROGRAM

BOCCHERINI Sonata

Adagio
Allegro

SAINT-SAËNS Concerto

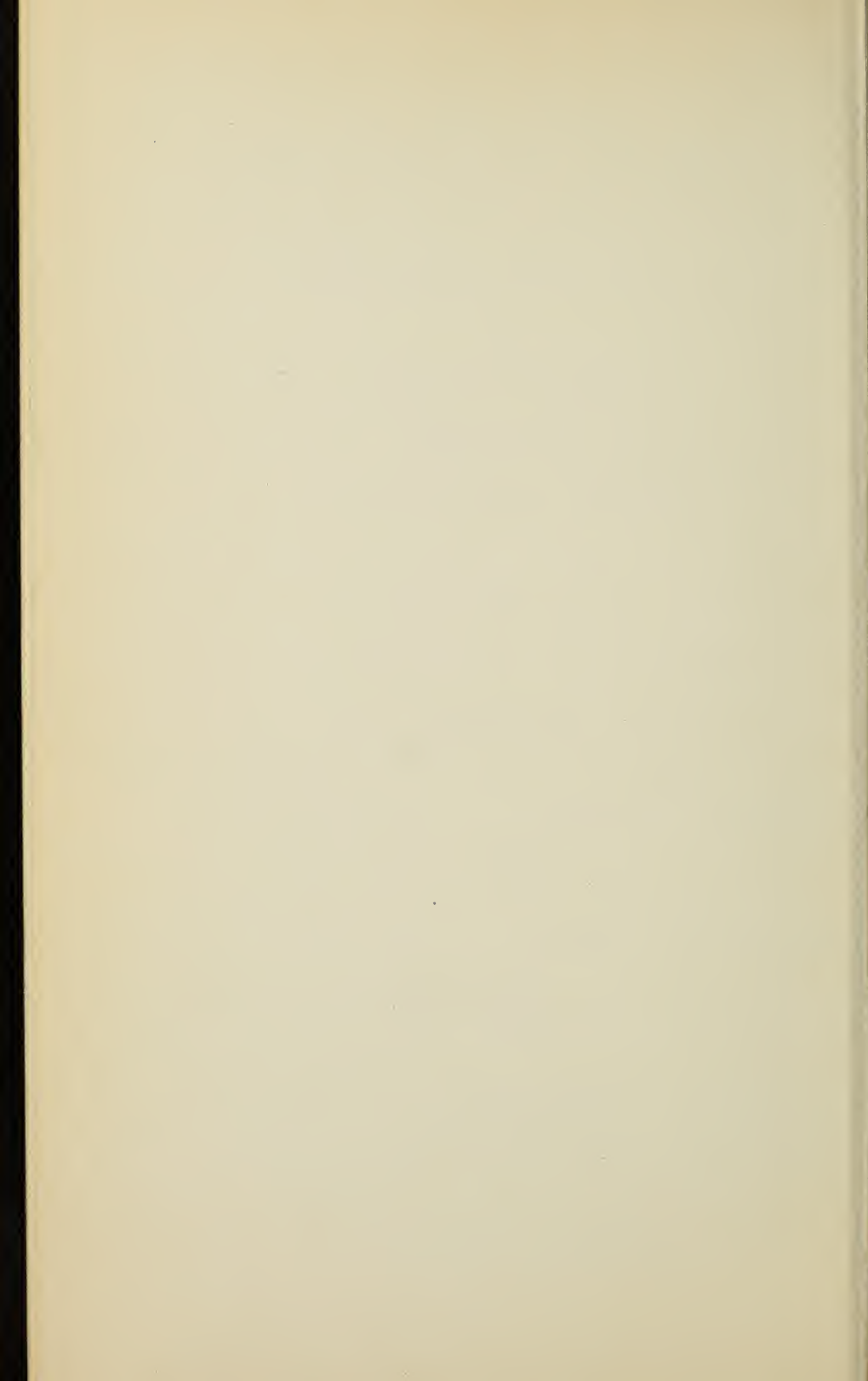
Allegro non troppo
Allegretto con moto
Allegro

FAURÉ-CASALS Après un Rêve

SAINT-SAËNS Allegro appassionato

GRANDOS-CASSADO . Intermezzo (Goyescas)

POPPER Vito



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, April 28, 1938 at 4:05 o'clock

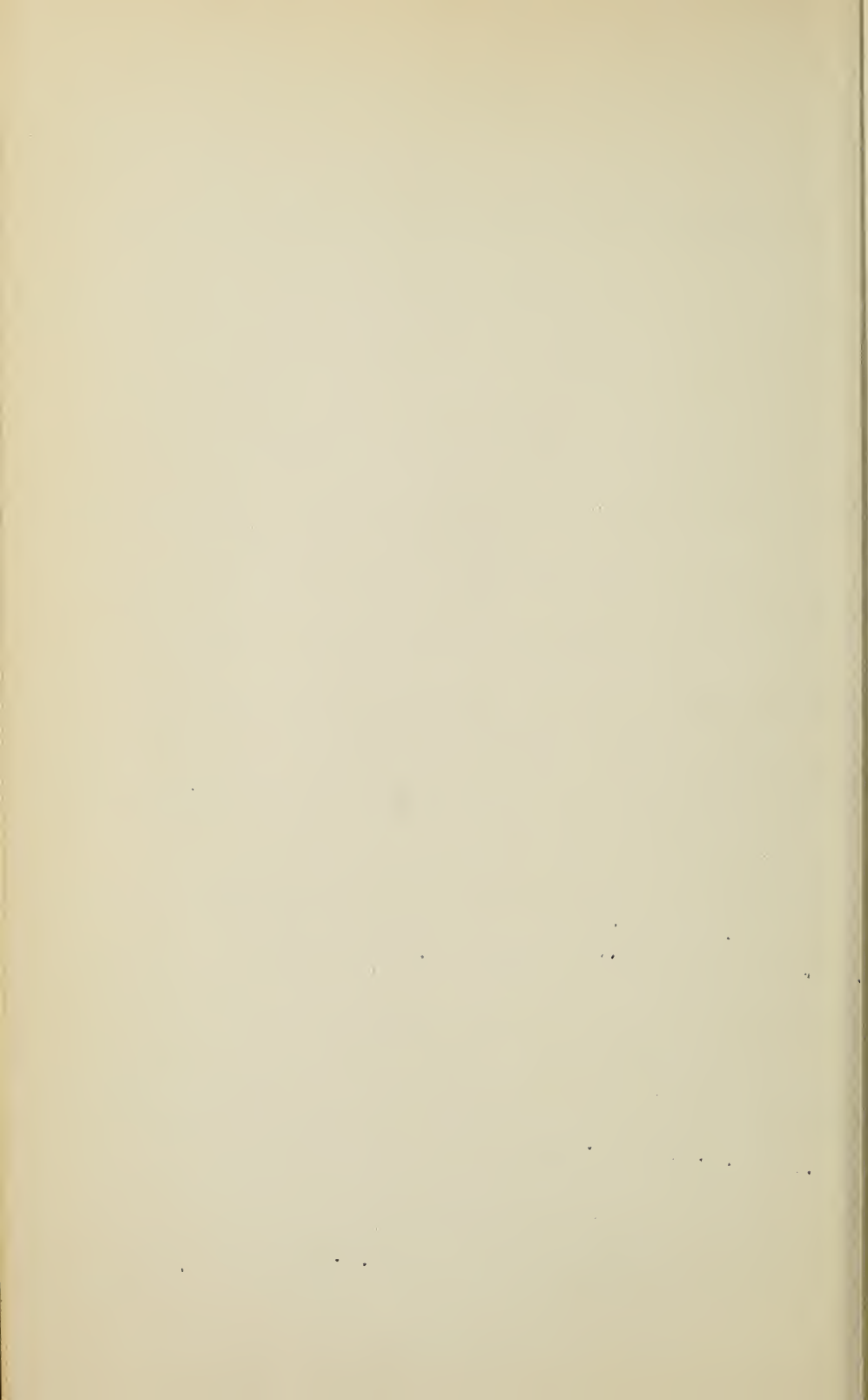
Recital Hall

Student Recital

Program

- Beethoven First movement of the Pianoforte
Sonata in C major
Carlos Fio (San German Puerto Rico)
- Schumann. Abschied in B flat major
Cornelia Dickerson (Culver, Indiana)
- Schumann. Arabesque in C major
Marion Greene (Mansfield)
- Brahms. Intermezzo in B flat minor, Op. 117
Dorothy Levine (Roxbury)
- Wagner. Schmerzen
- Mascagni. Aria from Cavalleria Rusticana:
Romanza
Madeline Kenny (West Roxbury)
- Encuona Malagueña
Edna Comstock (Beverly)
- Beethoven Sonata for Pianoforte and Violin
in D major Op. 12, No. 1
Allegro con brio
Tema con variaziona
Rondo (allegro)
Virginia Vincent (Concord, N.H.)
Constance Bettencourt (San Diego, Calif.)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, April 30, 1938 at 1:05 o'clock

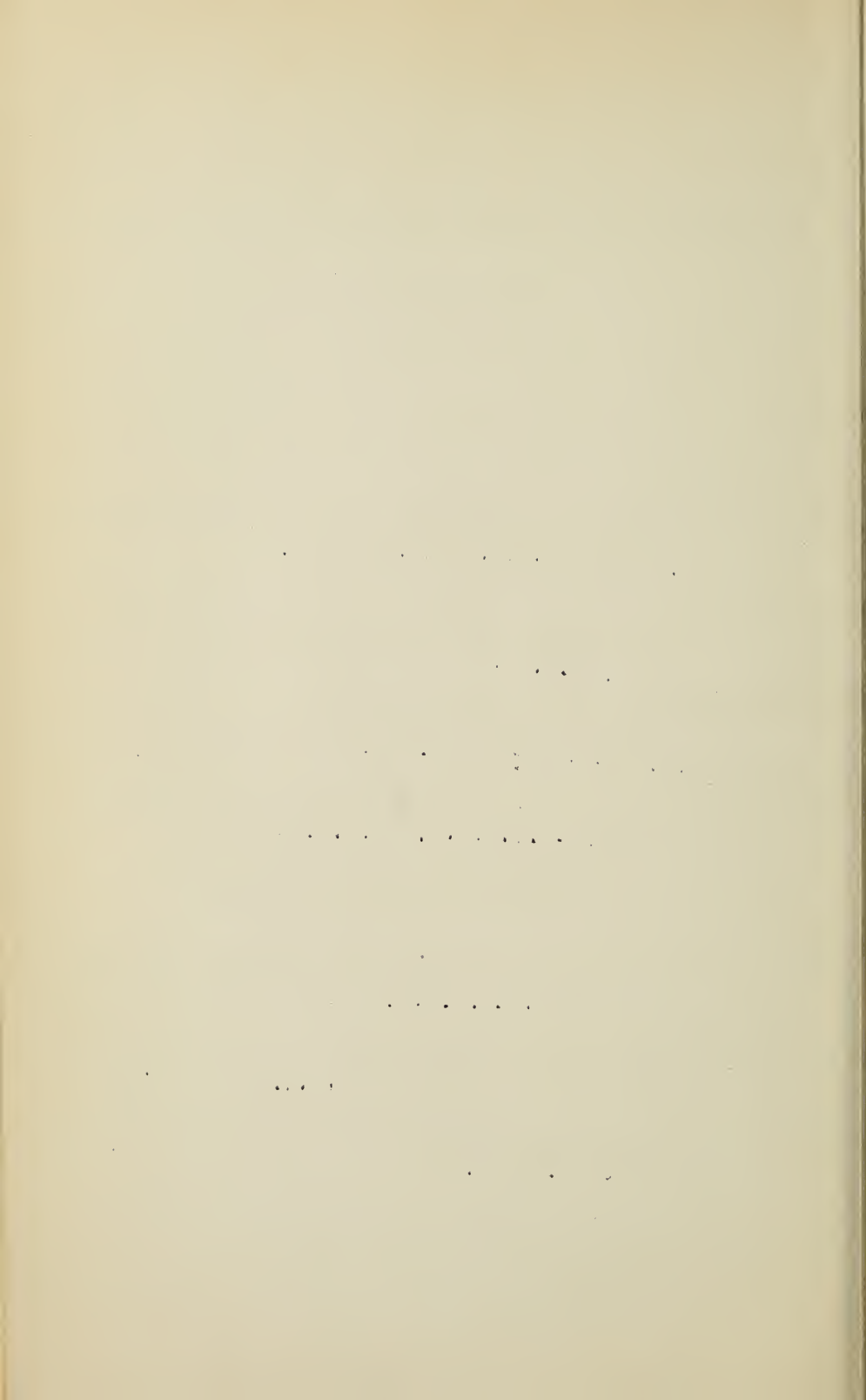
Recital Hall

Student Recital

Program

- Levy Russian Fantasy, for trumpet
Robert Brown (Lincoln, Me.)
Albert Hardy, accompanist
- Bach Prelude and Fugue in G minor
Lillian Kaplos (Winthrop)
- Debussy. Clair de lune
Clara Mitchell (New Britain, Conn.)
- Bach First movement of the Concerto
for two violins
Clara De Mattia (Medford)
Florence Smith (Milford)
Irene Prevost, accompanist
- Chopin Impromptu in C# minor, Op. 66
Alexander Nurczynska (Dorchester)
- Pick-Mangiagalli Danse d'Olaf
Mary Fitzpatrick (Bridgeton, Me.)
- Liszt. Rhapsody in C# minor, No. 2
Monte Nelson (Lynn)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 5, 1938 at 4:05 o'clock

RECITAL HALL

Student Recital

Program

- Beethoven First movement of the pianoforte
Sonata in C minor, Op. 13
Libby Ellison (Chelsea)
- Debussy Nocturne in D flat major
Linnet Pelosi (Brockton)
- Debussy General Lavine - (eccentric)
Virginia Pratt (Arlington)
- Mac Dowell Polonaise in E minor, Op. 45,
No. 12
Shigao Sato (Cambridge)
- Teach. Ah love but a day
The years at the Spring
Irma Erickson (New Britain, Conn.)
Marjory Nesbit, accompanist
- Chopin. Mazurka in B flat major, Op. 7,
No. 1
Louise Farcher (Huntington, W. Va.)
- de Severac Baigneuses au Soleil
Mary Belle Marshall (Texarkana, Ark.)
- Chumann. Novellet in F major, Op. 21
Leonard Cossack (Providence, R.I.)

Mason and Hamlin Pianoforte

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 7, 1938 at 1:05 o'clock

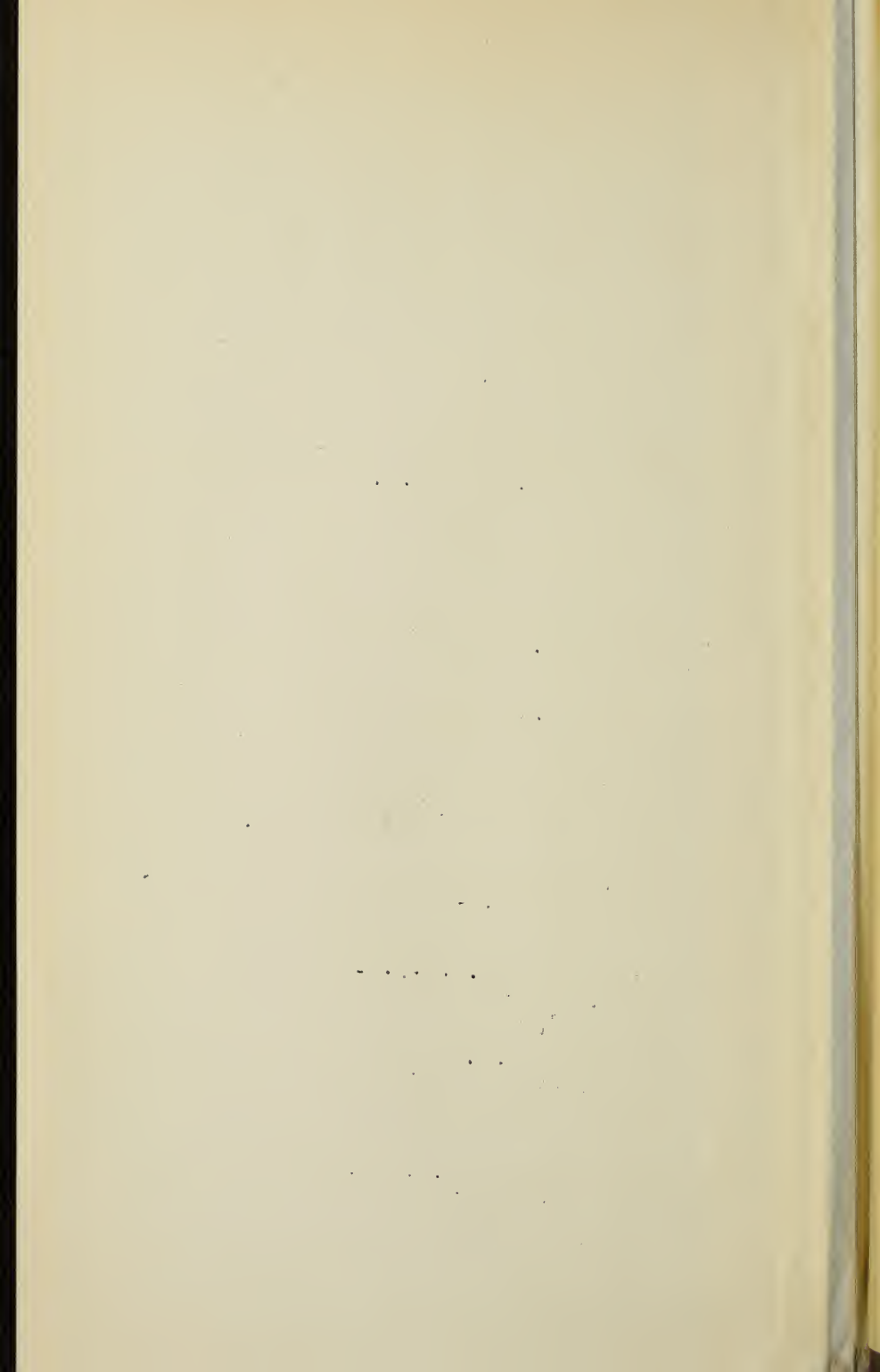
RECITAL HALL

STUDENT RECITAL

Program

- Hadyn Andante from Concerto for E flat
Clarino, transcribed for B flat
Trumpet
Elaine Liset (Revere)
- Bach. Prelude and Fugue in C minor
Isabelle Corey (Boston)
- Beethoven Six variations, "nel cor"
Lillian Sagik (Chelsea)
- Chopin. Mazurka in B minor Op. 33, No. 4
Edna Russell (Jewell, Kansas)
- Mac Dowell. Arabesque, No. 4
Sylvia Rubin (Chelsea)
- Debussy Reflets dans l'eau
Violet Nardone (Newton)
- Beethoven First movement of the Pianoforte
Sonata in E minor, Op. 90
Dorothea Jump (Cambridge)
- Rachmaninov Prelude in G⁴ minor, Op. 32, No. 12
Charles Cox (Cambridge)

Mason and Hamlin Pianoforte



Mu Phi Epsilon
National Music Honor Society
Beta Chapter

Silver Tea and Musicale



Brown Hall
New England Conservatory of Music
Monday afternoon, May 9th, 1938
from four till six

PROGRAM

Debussy . . . ONDINE

GENERAL LAVINE — eccentric

LA SOIRÉE DANS GRENADE

RUTH GIBSON, Pianist

Redman . . . AFTER SORROW'S NIGHT

SHE!

McKinley . . . REVERIE

THE NIGHTINGALE HAS A LYRE OF GOLD

LILLIAN JONES, Soprano

GLADYS C. MILLER, Accompanist

Converse . . . SECOND MOVEMENT, SONATA, OP. I

Andante Sostenuto et espressivo

de Sévérac . . . LE RETOUR DES MULETIERS

LUCILLE MONAGHAN, Pianist

Mozart . . . QUARTET XXVII

Allegro

Adagio

Rondo

MARY McRAE CARNEY, Oboe

HOPE WRIGHT, Viola

EMILY JOHNSON, Violin

ORA LARTHARD, Cello

Program notes by Edna Comstock

ONDINE

CLAUDE DEBUSSY

(Born August 22, 1862; Died March 26, 1918)

This composition is one of twelve preludes in the second volume. Ondine is a mythological personage, half fish and half human. For those who know how to see her, she rises to the waist, dripping, fascinating and nude, from the calm sparkle of the waves that rock her. She is attractive and tender, her murmuring voice telling of treasures of the floating palaces, and the sweetness of her love.

GENERAL LAVINE—eccentric

This is also one of the preludes. General Lavine is like a puppet, clumsy and intentionally burlesque. To show the automatic stiffness necessary to the interpretation, Debussy says, "He was a man of wood."

LA SOIRÉE DANS GRENADE

Here is expressed not only the Spanish nights with their conventional delights of guitar and castanets, but also the sad love songs which arise from the Moorish quarters.

AFTER SORROW'S NIGHT

H. N. REDMAN

(Born at Mount Carmel, Ill., 1869; now living in Boston)

A love song with text by Richard Watson Gilder.

SHE!

This is an original folk verse with words taken from the ancient Gaelic. The chief theme for the piano accompaniment represents a peasant boy whistling as he walks along with his girl.

REVERIE

CARL MCKINLEY

(Born October 9, 1895; now living in Waban, Mass.)

For his text the composer has used a poem by Franz Lee Rickaby, his roommate at Harvard.

THE NIGHTINGALE HAS A LYRE OF GOLD

This and the above song are dedicated to the composer's wife.

SECOND MOVEMENT, SONATA, OP. I

F. S. CONVERSE

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

Frederick Shepherd Converse is one of America's foremost composers. He has written many orchestral and chamber music works. This sonata, his first for piano-forte, was completed in 1936, and published the following year.

LE RETOUR DES MULETIERS

DE SÉVÉRAC

(Born, 1873; Died, 1921)

Deodat de Severac was a French composer of charming piano music, whose music reflects his love of nature. "The Return of the Mule Drivers" is gay, humorous, rhythmic and descriptive of the name it bears.

QUARTET XXVII IN F MAJOR

W. A. MOZART

(Born at Salzburg, January 27, 1756; Died at Vienna, December 5, 1791)

Mozart's only quartet for oboe and strings was composed during his visit to Munich. It is written in a light, graceful order, but has an adagio of well-nigh tragic intensity, by way of contrast, in the middle. The gaiety of the work reaches its height in the final rondo, where, among other surprises, there is the reappearance of the main first movement theme.

GEORGE W. BROWN HALL

MONDAY EVENING, MAY 9, 1938 AT 8:15 O'CLOCK

PIANOFORTE RECITAL

by

MARGARET JANE KIMBALL



P R O G R A M

BACH Chromatic Fantasy and Fugue

MOZART Sonata in C major (K. 330)

Allegro moderato
Andante cantabile
Allegretto

BRAHMS Four Piano Pieces, op. 119

Intermezzo in B minor

Intermezzo in E minor

Intermezzo in C major

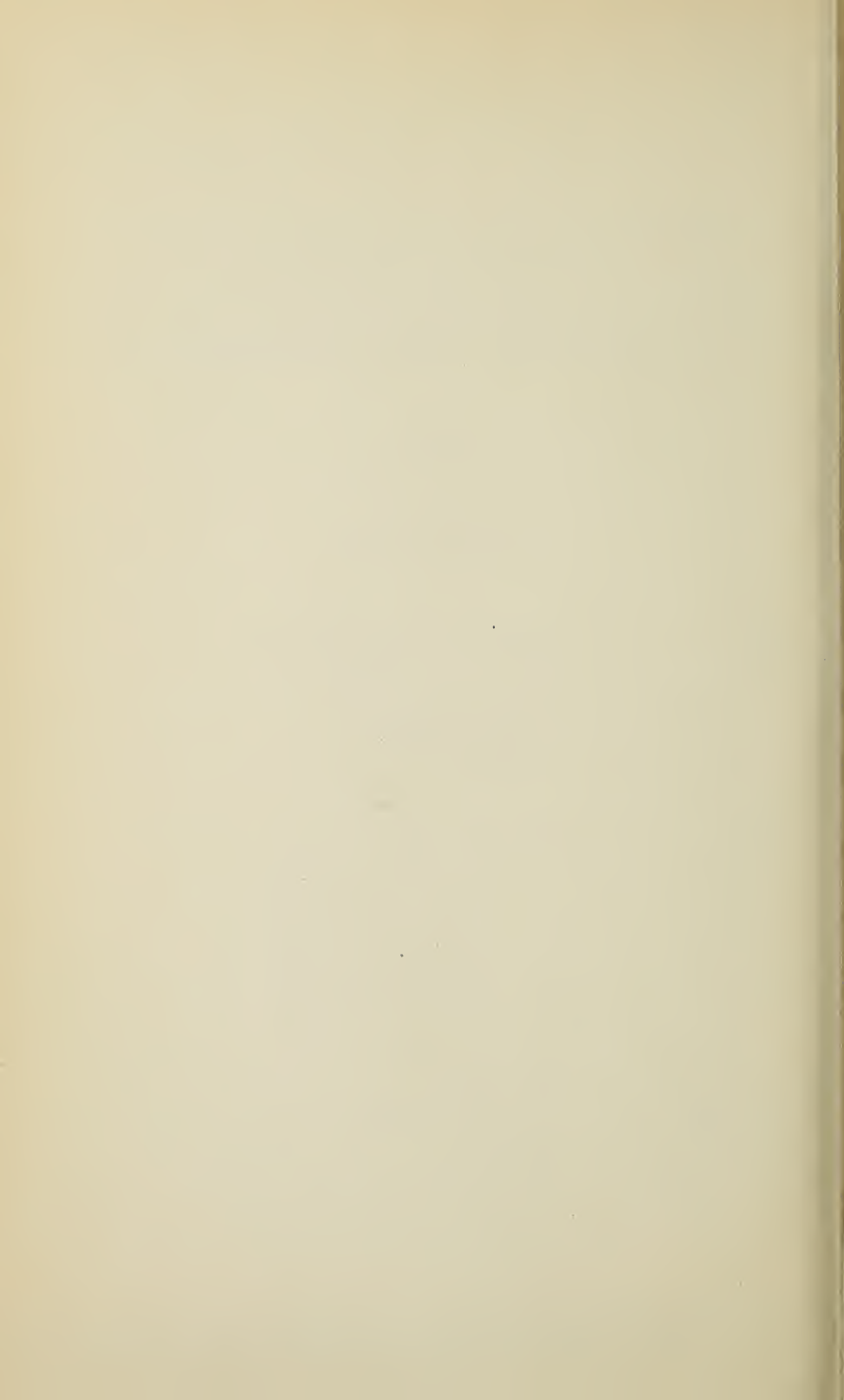
Rhapsodie in E♭ major

RAVEL Jeux d' eau

DOHNANYI Capriccio in F minor

RESPIGHI Notturmo

RACHMANINOV Prelude in B♭ major, op. 23, no. 2



GEORGE W. BROWN HALL

TUESDAY EVENING, MAY 10, 1938, AT 8:15 O'CLOCK

TRIO RECITAL

by

DOROTHY ROSENBERG, violin
ADELAIDE HUBBARD, violoncello
LILLIAN A. ROSEN, pianoforte



PROGRAM

MENDELSSOHN . . . Trio in D minor, op. 49

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo (Leggiero e vivace)
Finale (Allegro assai appassionato)

LOEILLET Sonate à Trio in B minor

Largo
Allegro
Adagio
Allegro con spirito

SMETANA Trio in G minor, op. 15

Moderato assai
Allegro, ma non agitato;
Alternativo I (andante)
Alternativo II (maestoso)
Finale



JORDAN HALL

FRIDAY EVENING, MAY 13, 1938, AT 8:15 O'CLOCK

CONCERT

by

ADVANCED STUDENTS



PROGRAM

LISZT Concert étude in D \flat major

CHOPIN Polonaise in E \flat minor

HUMBERTO ANDRADE (New Bedford)

RESPIGHI Nocturne

CHOPIN Impromptu in F \sharp major, op. 36

MARJORY LORING (Swampscott)

SARTI Lungi dal caro bene

HAHN D'une prison

SCHUMANN Wanderlied

GERALD RANNEY (Ashfield)

L. VIERNE Claire de lune, for Organ

CLARENCE HELSING (Worcester)

CORELLI-KREISLER . . La folia

NORMAN SODERSJERNA (West Roxbury)

HUMBERTO ANDRADE, accompanist

MOZART Aria from DON GIOVANNI: Vedrai carino

RIMSKY-KORSAKOFF . The Nightingale and the Rose

PUCINI Aria from LA TOSCA: Vissi d'arte

LILLIAN JONES (Brighton)

D. DE SEVERAC . . . Baigneuses au soleil

MARY BELL MARSHALL (Texarkana, Ark.)

LISZT Valse de Mephisto

ALEXANDER PELOQUIN (Woonsocket, R. I.)



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 14, 1938 at 1:05 o'clock

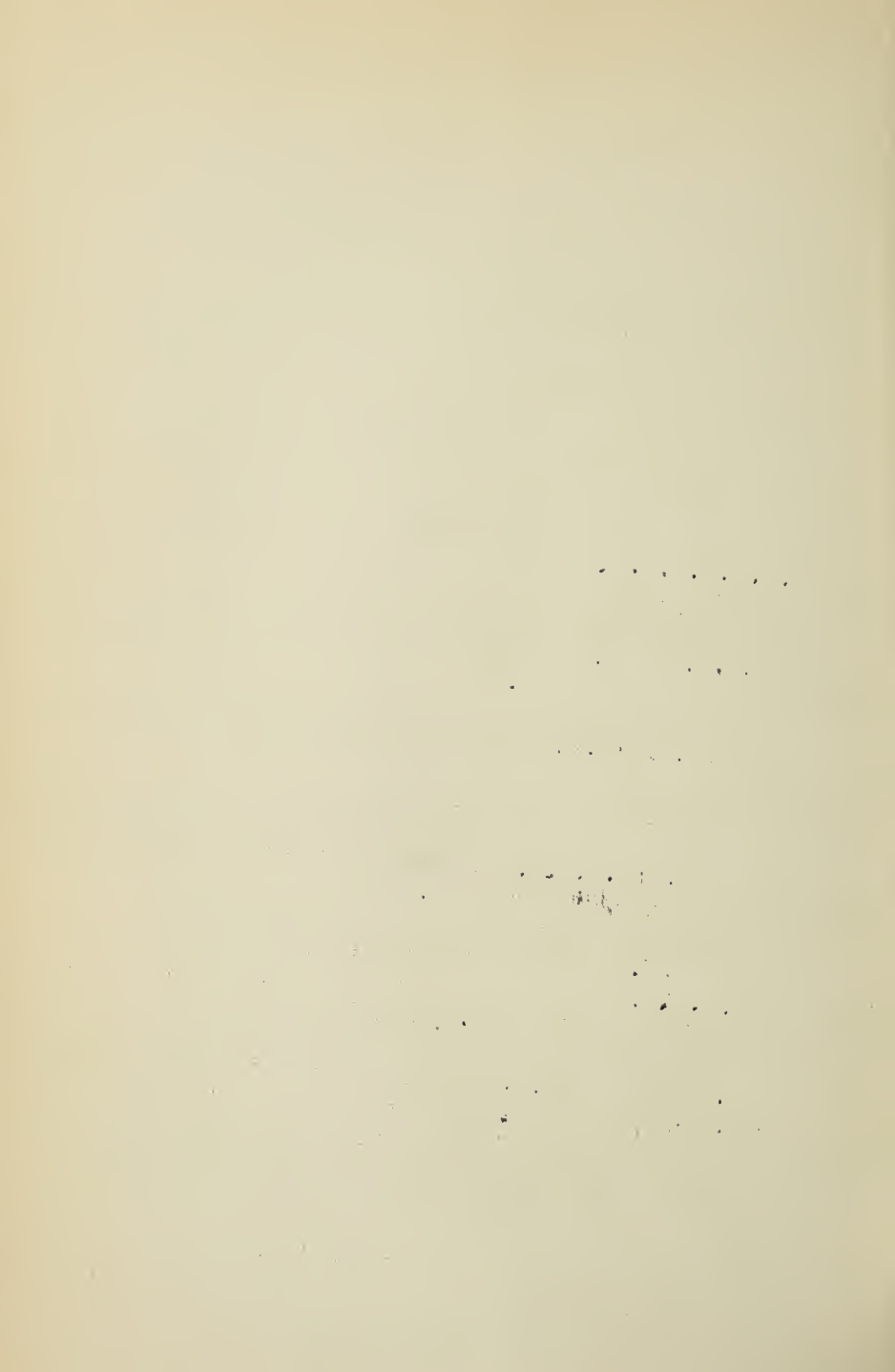
STUDENT RECITAL

RECITAL HALL

PROGRAM

- Haydn Pianoforte Sonata in D major
Betty Smith (Winthrop)
- Chopin. Nocturne in F# major Op.15, No.2
Hazel Shazarian (Jamaica Plain)
- Beethoven First movement of the Pianoforte
Sonata in C minor (Pathétique)
Libby Ellison (Chelsea)
- Brahms. Capriccio in F# minor
Esther Goober (Winthrop)
- Fauré Impromptu in F minor
- Chopin. Scherzo in B flat minor, Op. 31
Vera Henning (E.Dedham)
- Bach. Prelude and Fugue in D minor
- Ireland The island spell
Alice Maki (Worcester)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

SONG RECITAL

by

EVELYN M. DUNCANSON

(Collegiate 1938)

assisted by

HARRY VANHAM,'35, Violinist

HELEN M. CANTERBURY,'32, accompanist



GEORGE W. BROWN HALL

Saturday evening, May 14, 1938 at 8:15 o'clock

PROGRAMME



CACCINI Amarilli

Amarilli, my beloved! Open thy heart and thou wilt see inscribed therein:
"Amarilli, my beloved!"

MAZZAFERRATA . . Presto, presto io m'innamoro

I am quick at falling in love.
Today a beautiful face charms me,
Tomorrow I adore it no more.

CARISSIMI No, no, mio core

No, no, my heart! Be not led astray by sweet but false promises.

RONTANI Or ch'io non seguo piu

Now that I seek no more to follow my scornful love who has wounded me,
my heart is rejoicing in its freedom.

MOZART Aria from IL RE PASTORE: L'amero

I will love her. I will be a constant and faithful lover.

HARRY VAN HAM, Violin obbligato

SCHUMANN Und wüssten's die Blumen

If the flowers, the nightingales, or the golden starlets could know my grief,
they'd lend consolation to my aching heart.

SCHUMANN Stille Thränen

Thou art awakened from sleep and wand'rest through the meadow. But
while thou art slumbering without sorrow, silently the Heavens pour down
many tears.

BRAHMS Sonntag

I have not seen my dainty little darling since a week ago, when on Sunday
I gazed at her in church. Would to God I were with her today.

BRAHMS Die Mainacht

When the silver moon gleams through the thicket,
When the nightingale warbles, and doves rapturously coo,
Wander I sadly from bush to bush into deeper shadows.

BRAHMS O liebliche Wangen

O sweet cheeks, you fill me with longing,
O angel divine, come quickly and give me a ray of hope.

SCHUBERT Die Allmacht

Great is Jehovah, the Lord!

Intermission

BERLIOZ L'absence

Come back, come back my beloved!
As a flower far away from the sun closes, so does my life without you.

FOURDRAIN Chanson norvégienne

I am filled with a sadness that weighs heavily. He whom I love, has betrayed me, and when to hide my sorrow I dance at the festival, I am swirling in a sea of tears.

LISZT O quand je dors

O when I sleep, come close to me as Laura used to appear to Petrarch.

POLDOWSKI Dansons la gigue

Let us dance the gigue! I used to like her pretty, malicious eyes that could so torment a poor lover.

SHAW An Easter Carol

REDMAN The Pleasure Dome of Kubla Kahn

CONVERSE Echo

Ask me no more (ms.)

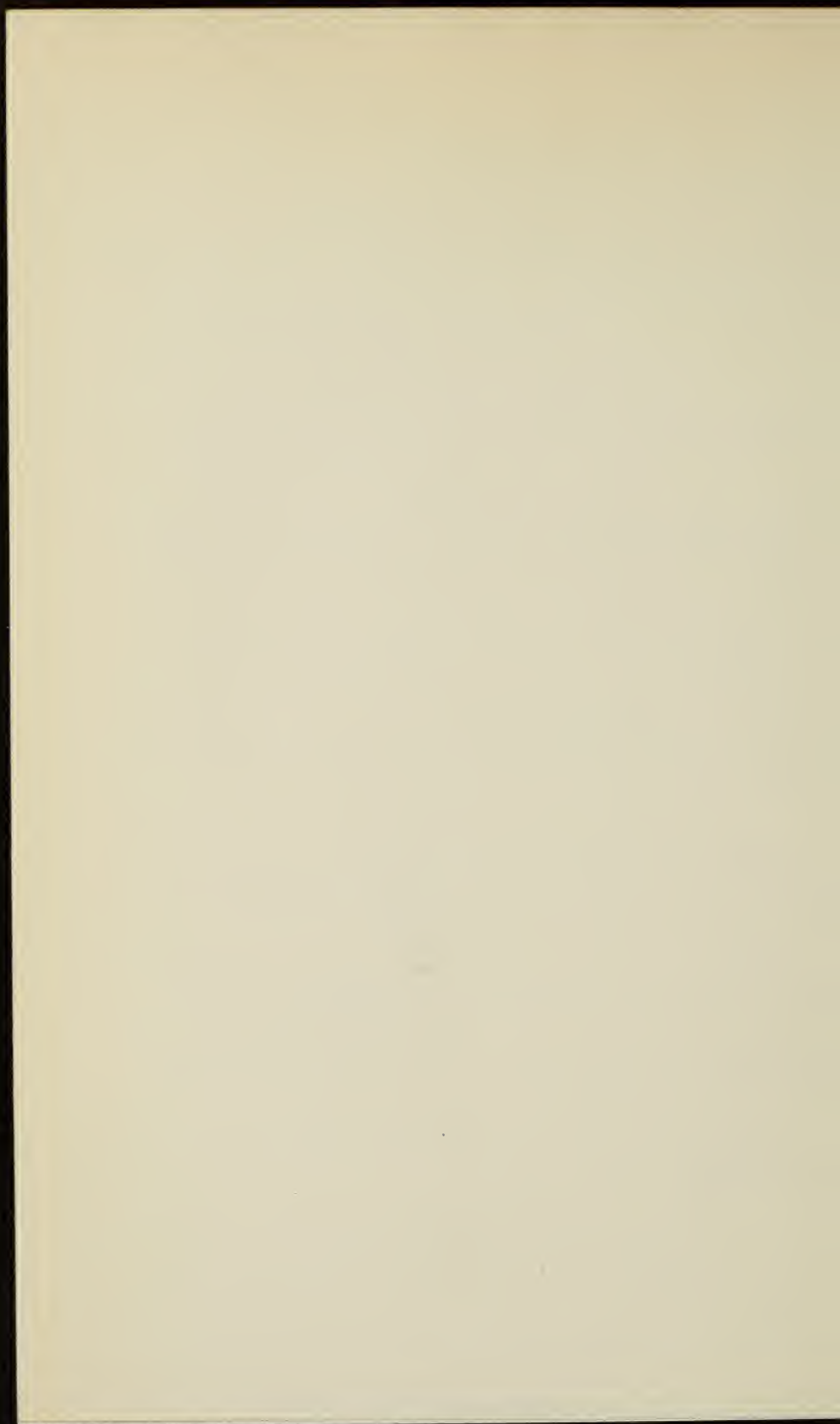
WAGNER Two Arias from TANNHÄUSER:

Allmächt'ge Jungfrau

Elizabeth prays to the Holy Virgin: "Let me a maiden pure and white,
Enter into thy kingdom bright."

Dich teure Halle

Thou beloved hall of song!
Joyously do I again give thee greeting!



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 19, 1938 at 4:05 o'clock

JORDAN HALL

STUDENT RECITAL

Program

- Mendelssohn First movement of the Sonata
No. 1 in F minor, for organ
Lucille Chandler (No. Quincy)
- Chopin Prelude in B flat major Op. 28,
No. 21
Enid Coleman (Boston)
- Handel Where'er ye walk
Clara Shedd (Wakefield)
- Mozart Violin Concerto in D maj. No. 2
Richard Hagopian (Cambridge)
Humberto Andrade, accompanist
- Karg-Elert Nach einer Prüfung)
J.S.Bach In Dir ist Freude) for organ
Lloyd E. Gaudet (Yarmouth, Me.)
- Pergolesi Se tu m'a mi
Schumann Wenn ich in deine Augen seh
Lempi Makela (Abington)
- J.S.Bach Jesu, meine Freude
Buxtehude Canzonetta
Weston L. Brannen (Stoneham)
- Karg-Elert Choral-Improvisation:
Herr Jesu Christ, for organ
Francoise Aubut (Quebec, Canada)
- Chopin Scherzo in B minor
Guglielmina Fiorentino (Mamaica Plain)

NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, May 21, 1938 at 1:05 o'clock

RECITAL HALL

Student Recital

Program

- Handel Harmonious Blacksmith
Rhoda Zuiger (Dorchester)
- Brahms Intermezzo in A minor Op. 76,
No. 7
Charlotte Goldforb (Dorchester)
- Bach. Sicilienne)
Kreisler Schön Rosmarin) for violin
Pauline Young (Nashua, N. H.)
Ottolie Macomber, accompanist
- Chopin Four Preludes; in C major,
G major F# minor and G minor
Jeanette Shapiro (Newton)
- Gluck. Aria from Parnasso confuso:
Di questa cetra in seno
- Purcell. Hark! the echoing air
Elizabeth White (Providence, R. I.)
Florence Wild, accompanist
- Brahms Capriccio in F# minor
Vera Henning (E. Dedham)
- Bach Chromatic Fantasie in D min.
Robert Strassburg (Brooklyn, N.Y.)

Mason and Hamlin Pianoforte

GEORGE W. BROWN HALL
SATURDAY EVENING, MAY 21, 1938, AT 8:15 O'CLOCK

VIOLIN RECITAL

by

WILLIAM DOUGLAS

HELEN ZOE DUNCAN, accompanist

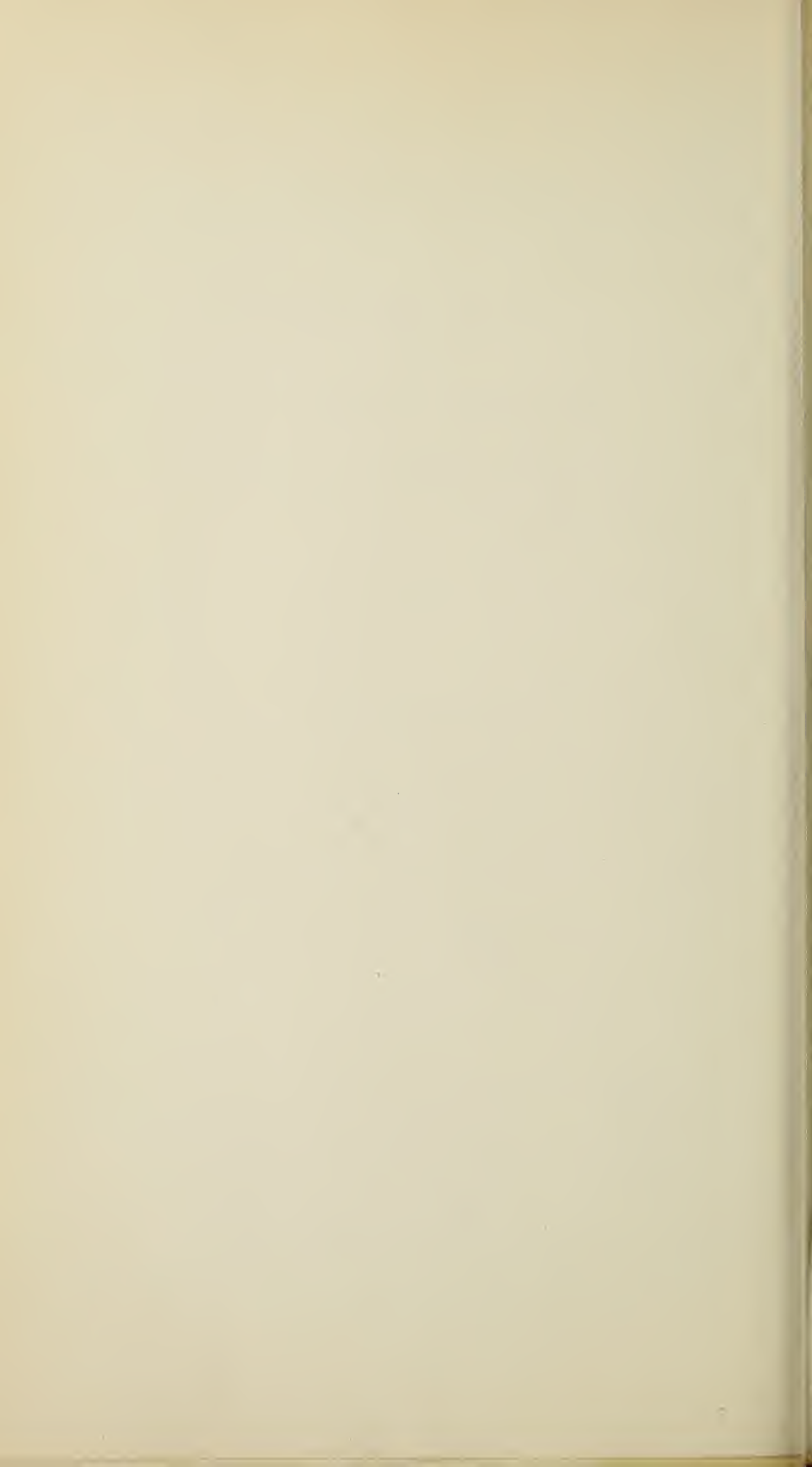


PROGRAM

CORELLI-KREISLER . . La Folia
BACH Preludio in E major
MOZART Concerto in D major (Adelaide)

Allegro
Adagio
Allegro

GLUCK-KREISLER . . Mélodie
DINICU-HEIFETZ . . Hora Staccato
GLINKA-BALAKIREFF L'alouette (The lark)
STRAVINSKY Berceuse
KREISLER Praeludium and Allegro



GEORGE W. BROWN HALL

MONDAY EVENING, MAY 23, 1938 AT 8:15 O'CLOCK

CONCERT OF MUSIC

by

STUDENTS OF THE ENSEMBLE CLASS
FOR WOOD-WIND INSTRUMENTS

under the direction of

CLÉMENT LENOM, of the Faculty

assisted by

ELEANOR STEBER, Soprano

ESTHER ASHER, Pianist

JOSE DA COSTA, Accompanist

HARRY VAN HAM

NORMAN SODERSJERNA

} Violins

VINCENT MAURICCI, Viola

LEIGH ELDER, Violoncello

P R O G R A M

Works by Wolfgang Amadeus Mozart (1756-1791)

Quartet in F major for Oboe, Violin, Viola and Violoncello (1781)

Allegro

Adagio

Rondo (Allegro ma non troppo)

MARY McRAE CARNEY

HARRY VAN HAM

VINCENT MORRICCI

LEIGH ELDER

Quintet in E \flat major for Pianoforte, Oboe, Clarinet, Horn
and Bassoon (1784)

Largo; allegro moderato

Larghetto

Rondo (Allegretto)

ESTHER ASHER

OSCAR TOURTELLOTTE

JAMES SANTOS

JOSEPH FRENI

AUSTIN LEDWITH

Aria from DON GIOVANNI: Batti, batti (1787)

Aria from LE NOZZE DI FIGARO: Non so piu cosa son (1786)

ELEANOR STEBER

JOSÉ DA COSTA, accompanist

Clarinet Quintet in A major for Clarinet, two Violins, Viola and
Violoncello

Allegro

Larghetto

Menuetto

Allegretto con variazioni

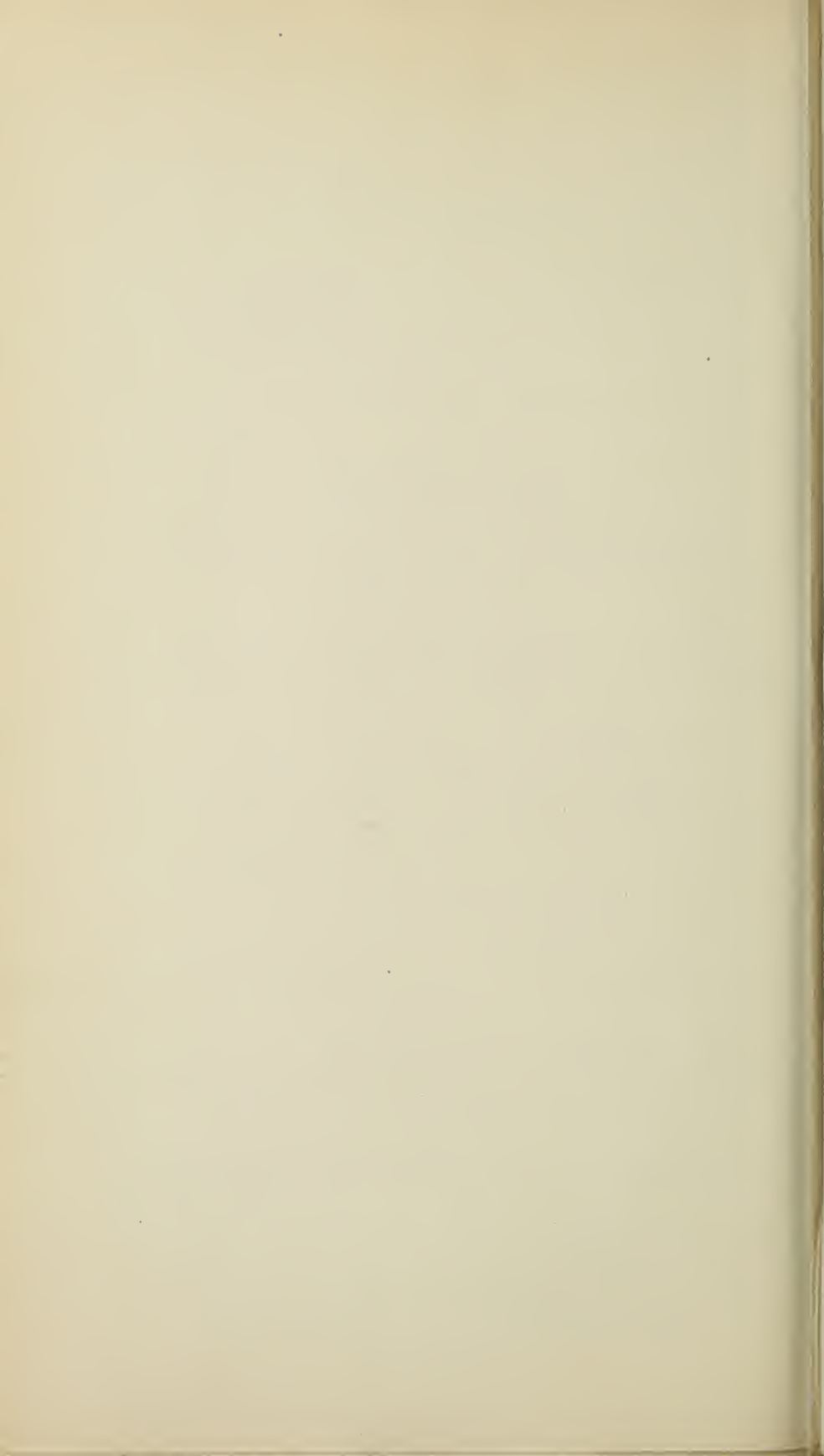
PASQUALE CARDILLO

HARRY VAN HAM

NORMAN SODERSJERNA

VINCENT MAURICCI

LEIGH ELDER



JORDAN HALL

TUESDAY AFTERNOON, MAY 24, 1938, AT 2:00 O'CLOCK

CONCERT

by

CANDIDATES FOR THE SOLOIST'S DIPLOMA

IN THE

CONSERVATORY COURSE

AND FOR THE

DEGREE BACHELOR OF MUSIC

accompanied by

THE CONSERVATORY ORCHESTRA

WALLACE GOODRICH, *Conductor*

PROGRAM

HORATIO PARKER . . Allegro moderato and andante from the
organ concerto in E \flat minor
CLARENCE HELSING (Worcester)

BRUCH Adagio from the violin concerto in G minor
MARY DRIVER (Milton)

J. S. BACH First movement of the pianoforte concerto
in D minor
GILBERT BOYER (Randolph)

HAYDN Second movement of the violoncello concerto
in D major
LEIGH ELDER (La Crosse, Wis.)

MOZART Aria from LA CLEMENZA DI TITO:
Deh, per questo istante solo
HELEN SPEAR (Fort Fairfield, Me.)

BEETHOVEN First movement of the violin concerto
in D major
DOROTHY ROSENBERG (Mattapan)

SAINT-SAËNS Aria from SAMSON ET DALILA:
Amour, viens aider ma faiblesse
GERMAINE BARRÉ (Fall River)

BEETHOVEN Second and third movements of the pianoforte
concerto in G major, no. 4
GRACE S. MCCREARY (Belmont)

MASSNET Aria from LE CID:
Pleurez, pleurez, mes yeux
EVELYN DUNCANSON (Wolfville, N. S.)

SCHUMANN First movement of the pianoforte concerto
VIRGINIA LEAHY (Bristol, R. I.)

MASON AND HAMLIN PIANOFORTE

GEORGE W. BROWN HALL

TUESDAY EVENING, MAY 24, 1938, AT 8:15 O'CLOCK

SONG RECITAL

by

HIBBERT L. NORTON

(Class of 1936)

accompanied by

HARRIET I. BAKEN

(Class of 1936)



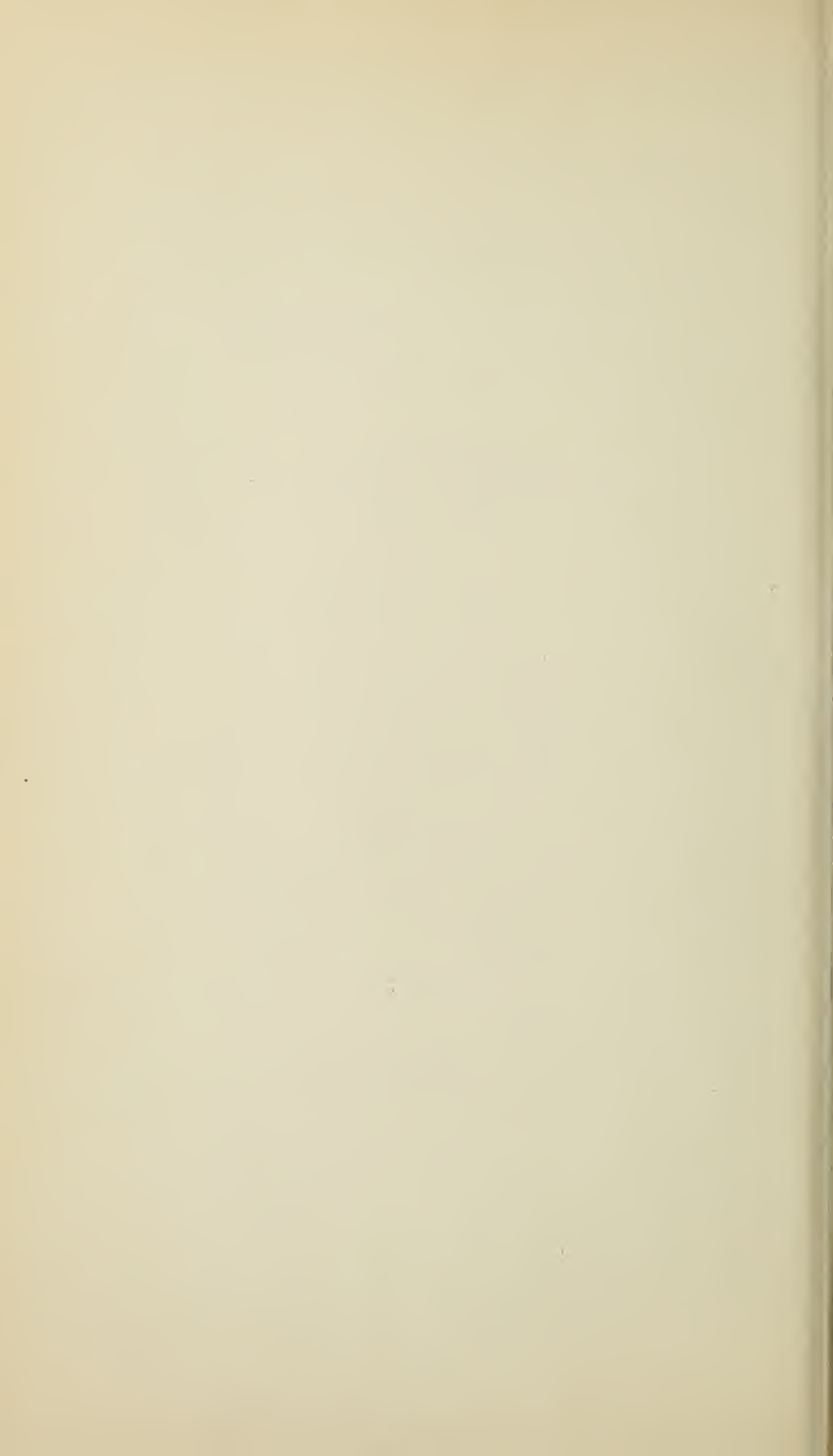
PROGRAM

CARISSIMI Dormi bella, dormi tu?
Posate, dormite
PERI Invocazione di Orfeo
RONTANI Or ch'io non sequo più

SCHUBERT Die Forelle
SCHUMANN Im wunderschönen Monat Mai
SCHUBERT Wohin
WAGNER Träume
WOLF Er ist's

EXAUDET Minuet
CH. M. WIDOR Je ne veux pas autre chose
LALO Aubade, from LE ROI D'Ys
HOLMÈS Au pays

CHADWICK Allah
BOUGHTON Holiness
HARTY My Lagan Love
REDMAN She
SHAW Easter Carol



GEORGE W. BROWN HALL

WEDNESDAY AFTERNOON, MAY 25, 1938, AT 4:30 O'CLOCK

SONG RECITAL

by

HELEN MAE SPEAR

(Class of 1936)

GLADYS CHILDS MILLER, accompanist



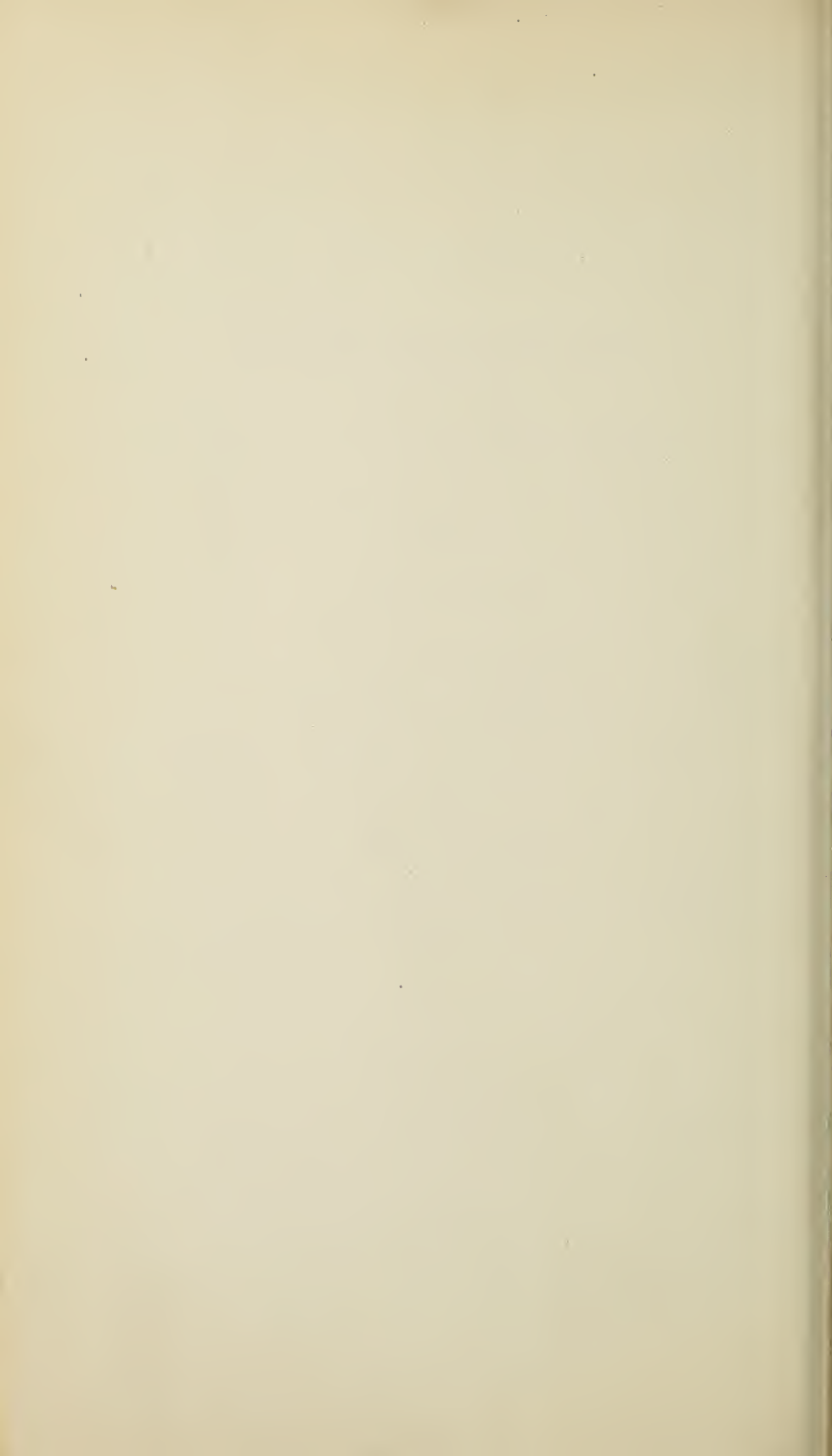
PROGRAM

MARCELLO Il mio bel foco
HANDEL Aria from AGRIPPINA: Bel piacere
BONONCINI Deh più a me non v'ascondete
MOZART Rondo from TITUS:
Deh per questo istante solo

HAHN Infidélité
CHABRIER Villanelle des petits canards
LOUIS AUBERT La lettre
GABRIEL FAURÉ Dans les ruines d'une Abbaye
MASSENET Aria from MANON: Voyons, Manon, plus
de chimères

DONAUDY O del mio amato ben
SADERO Fa la Nana Bambin
RESPIGHI Stornellatrice
KORNGOLD Liebesbriefchen
ERICH WOLFF Du bist so jung

SHARP Japanese Death Song
MOWREY I meant to do my work today
DELIUS Twilight fancies
QUILTER Fair house of joy



NEW ENGLAND CONSERVATORY OF MUSIC

Thursday afternoon, May 26, 1938 at 4:05 o'clock

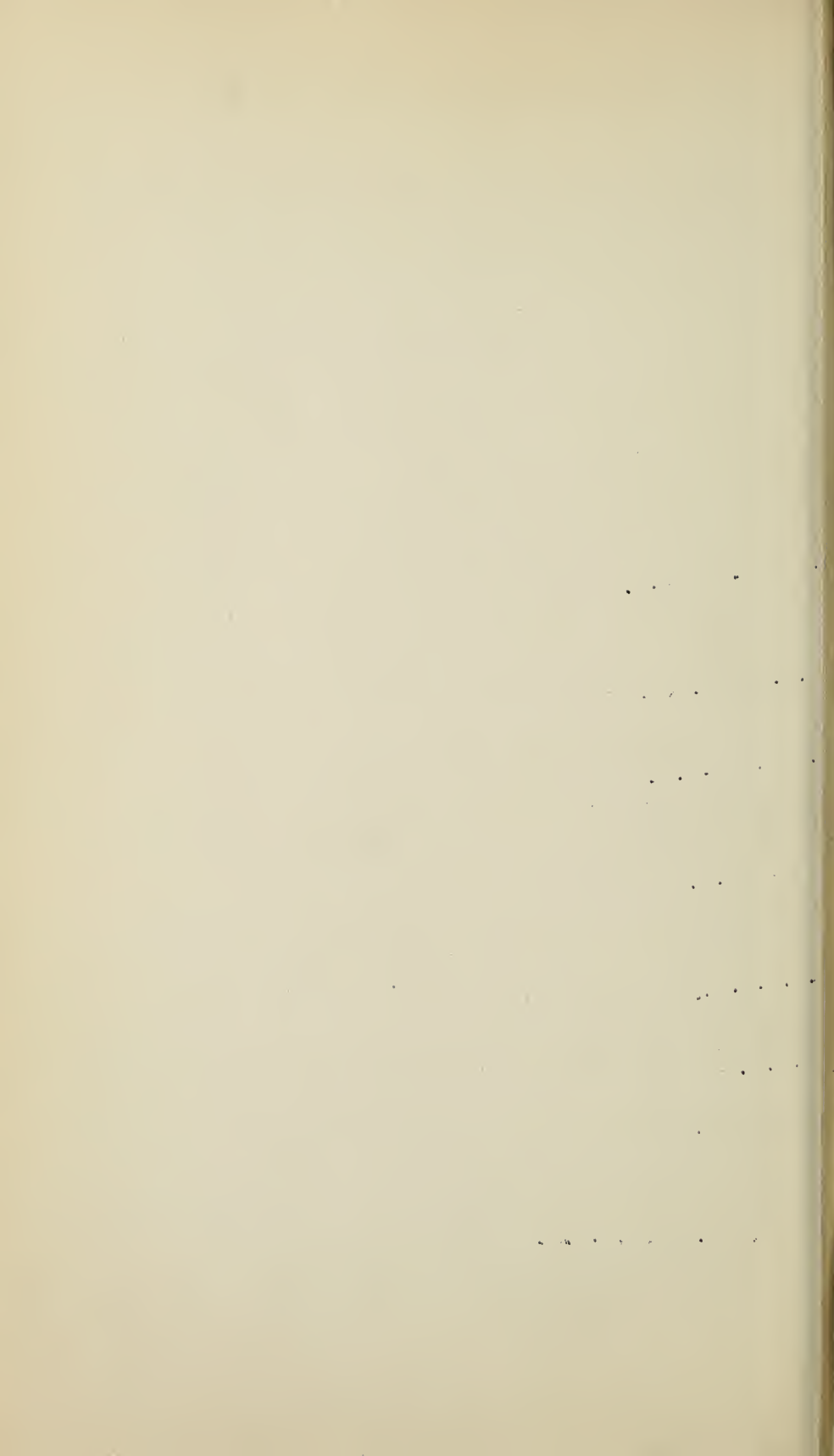
RECITAL HALL

STUDENT RECITAL

PROGRAM

- Beethoven Last movement of the Sonata for
Violin and Pianoforte
Norman Sodersjerna (W. Roxbury)
Mary Fitzpatrick (Bridgeton, Me.)
- Kreutzer. First movement of the Violin
Concerto in D minor, Op. 19
Albert Nassi (Orleans)
- Debussy Voiles
Natalie Smith (Roxbury)
- Gounod. Aria from Romeo and Juliet:
Ah se tu dormi
Germaine Barré (Fall River)
- Beethoven First movement of the Pianoforte
Sonata in F major, Op. 10, No. 2
Barbara Russell (Waterbury, Conn.)
- Chasins Flirtation in a Chinese Garden
Shigao Sato (Cambridge)
- Gluck Di questa centra
Ruby Carr (Concord, N.H.)
- Franck. Second movement of the Sonata for
Pianoforte and Violin
Cedric Chase, Jr. (Waltham)
Mary Sawyer (Malden)

Mason and Hamlin Pianoforte



NEW ENGLAND CONSERVATORY OF MUSIC

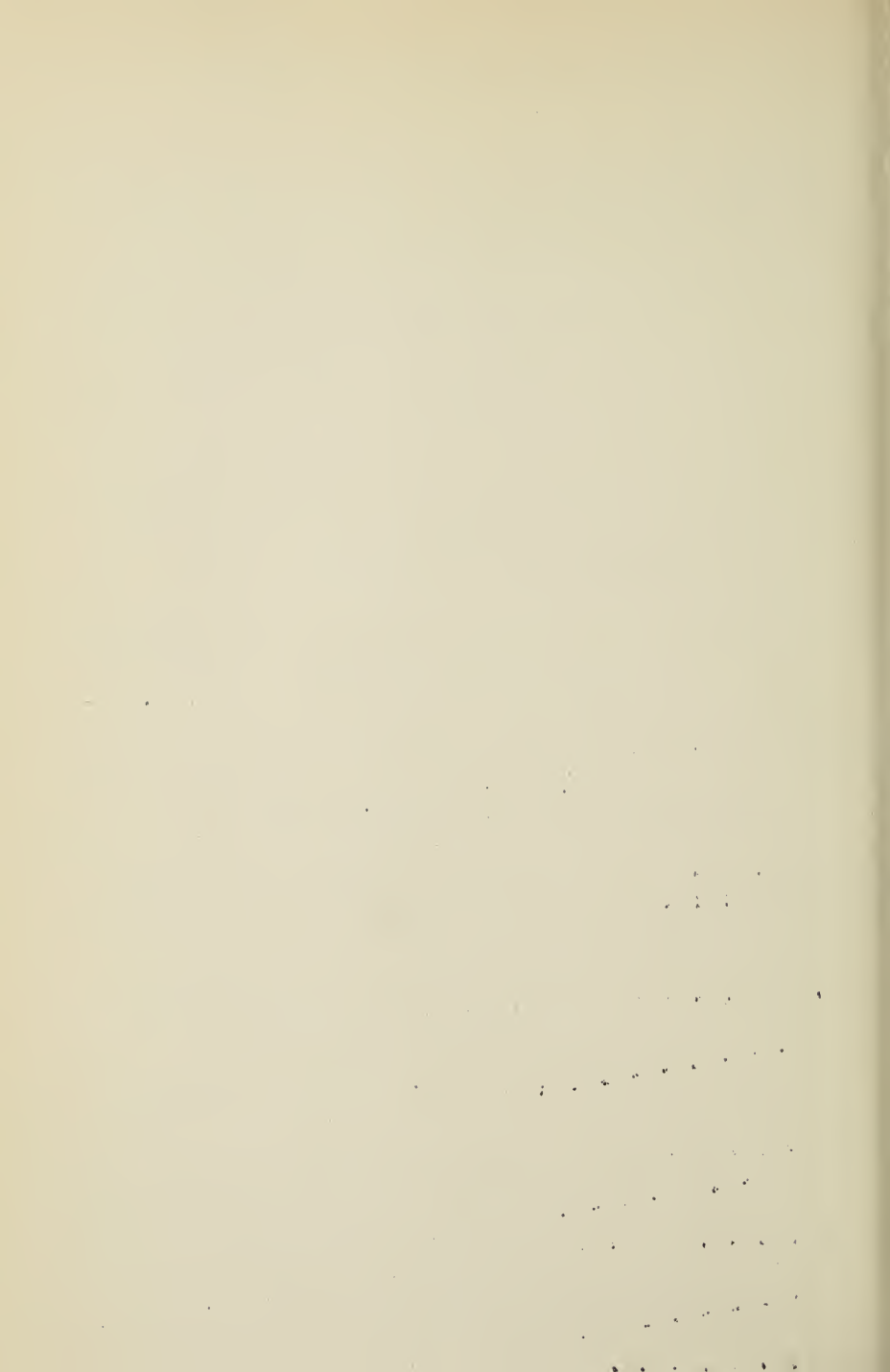
Saturday afternoon, May 28, 1938 at 1:05 o'clock

RECITAL HALL

STUDENT RECITAL

PROGRAM

- Bach First movement of the Italian
Concerto
Esther Goober (Winthrop)
- Beethoven. First movement of the Pianoforte
Sonata in G major, Op.31, No. 1
Elsie Herwitz (Brookline)
- Chopin Nocturne in E flat major, Op. 9,
No. 2
Thomas Watkins (Nesquehoning, Pa.)
- Bononcini. Deh piu a me non u'ascondete
Sibelius But my bird is long in homing
Helen Tomasek (Webster)
- Grieg. Last movement of the Sonata for
Pianoforte and Violin
Vera Henning (East Dedham)
Beatrice Greenhalgh (Tiverton, R.I.)
- Glière Romance in E major
Gwendolyn d'Hemecourt (New Orleans, La.)
- Mozart Aria from Don Giovanni:
Non mi dir
Lillian Jones (Bridgeton)
- Mason. First movement of the Sonata for
Pianoforte and Violin
Virginia Smalley (East Boothbay, Me.)
Anna Avakian (Arlington)



NEW ENGLAND CONSERVATORY OF MUSIC



JORDAN HALL

Saturday afternoon, May 28th, 1938, at 2:30

RECITAL

by Pupils of the

Pianoforte Normal Department

HENRY GOODRICH, SUPERVISOR

Pupils for First Year Normal Class, 1938, will be examined the last week in September. Those who desire to enter should fill out the application blank to be found on the table in the corridor, and return it to the General office.

EXERCISES



CONDUCTED BY ETHEL M. POTTS

Assisted by Mary Bell Marshall

SONG. Meeting,		German Student Song
FOLK TUNES arr. by ANGELA DILLER,		
	Come Sweet Lass,	Marguerita Costanza
	Gossip Joan,	Brenda Phillips
	Reap The Flax,	Jessalyn Tate
	Judges Dance,	Joseph Costanza
SWIFT	Down by the Frog Pond,	Audrey Bratt
ROGERS	Follow the Leader,	Lucy Manuelian
BURLEIGH	A Little Waltz,	Mary Krislevitch
LEMONT	Playing Train,	Ruth Durnan
SWIFT	The Japanese Doll,	Ruth Marshall
ROGERS	Hurdy Gurdy Man,	Louis Delaplace
JESSE	The Whippoorwill,	Allan Tate
SWIFT	The Donkey Ride,	Melinda Rice
SMITH	A Ghost Story,	Dorothy Meyer
TOMLINSON	General's March,	Ann O'Brien
TERRY	Little Boy Scout,	Woodman Phillips
BENTLEY	The Elf and The Fairy,	Virginia Cummings
ROGERS	Courtly Dance,	Pauline Wiley
MOZART	Allegro,	Ora Barkan
HUHLAU	Rondino,	Edith Abruzzese
HANDEL	Courant,	Selma Weinstein
LYNES	Hunter's Song,	Anthony Federico

SONG

Minstrel Boy

Irish Folk Song

RHYTHMIC DRILL

by FIRST YEAR PUPILS

RHYTHMIC DRILL

by SECOND AND THIRD YEAR PUPILS

Irregular Rhythms and Canon Form

BURLEIGH	Roughing It,	Herbert Schulman
KULLAK	The Little Princess,	Thelma Gaines
MATTHEWS	The Goblins Procession,	Marjorie Pflug
WHITHORNE	The Drowsy Shepherdess,	Marie Mc Manus
BINDER	The Snow, It Dances,	Dorritt Forman
BERWALD	A Pony Ride Homeward,	Anthony Simeone
SWIFT	The Harebells,	Lillian D'Olympia
HANSON	Enchantment,	Claire Spellman
ROGERS	Glissando Waltz,	Doris Butler
BINDER	Winter Frolic,	Marjorie Wells
BENTLEY	Slumber Song,	Mary McGonagle
SCHYTTÉ	Witches Revels,	Bernyce Hall
ROGERS	Spanish Dance,	Margaret Wood
SHEPHERD	Autumn Fields,	Norma Corey
KRAMER	Epilogue,	Eileen Twomey
BINDER	Fireside Tale,	Ethel Charlton
BERNSTEIN	Merry Making,	Irene Casey
HELLER	Curious Story,	Jean Stewart
CONVERSE	Air de Ballet,	Mary Casey
GRIEG	Summer's Eve,	Elsie Wallen
BURLEIGH	Cotton Tails,	Rosemary Durnan
SESSIONS	March,	Gerlanda Chiacchio

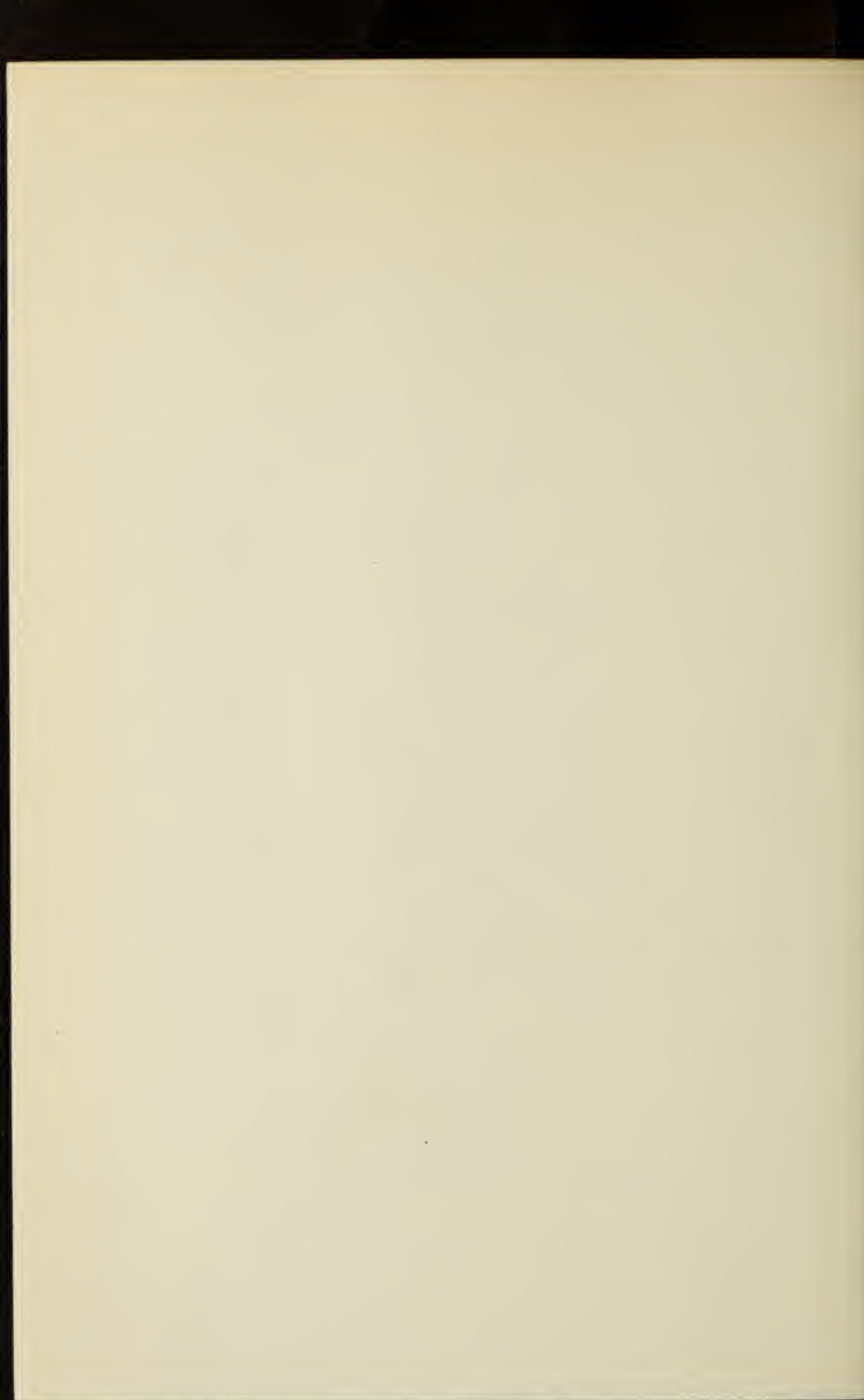
SONG

Choral

Be Thou Exalted

J. S. Bach

MASON AND HAMLIN PIANOFORTE



GEORGE W. BROWN HALL
TUESDAY EVENING, MAY 31, 1938, AT 8:15 O'CLOCK

SONATA RECITAL

by

LYDIA HINCKLEY WOODS, violinist

(Class of 1937)

DONALD CURRIER, pianist

(Collegiate 1940)



PROGRAM

CORELLI Sonata in D major

Grave; allegro
Allegro
Adagio
Allegro

CÉSAR FRANCK . . . Sonata in A major

Allegretto ben moderato
Allegro
Recitative-Fantasia
Allegretto poco mosso

PADEREWSKI Sonata in A minor, op. 13

Allegro con fantasia
Intermezzo (Andantino)
Finale (Allegro molto quasi presto)

NEW ENGLAND CONSERVATORY OF MUSIC

JORDAN HALL

THURSDAY AFTERNOON, JUNE 2, 1938, AT 3:00 O'CLOCK

CONCERT

by

THE CONSERVATORY CHORUS

AND

ORCHESTRA

Conducted by

FRANCIS FINDLAY, *of the Faculty*

SOLOISTS:

RUBY CARR, SOPRANO

AILI TYBACK, SOPRANO

GERMAINE BARRÉ, CONTRALTO

HIBBERT NORTON, TENOR

ALBERT HARDY, BASS (Baritone)

MARGARET MASON, *of the Faculty*, HARPSICHORD

DOWELL McNEIL, ORGAN



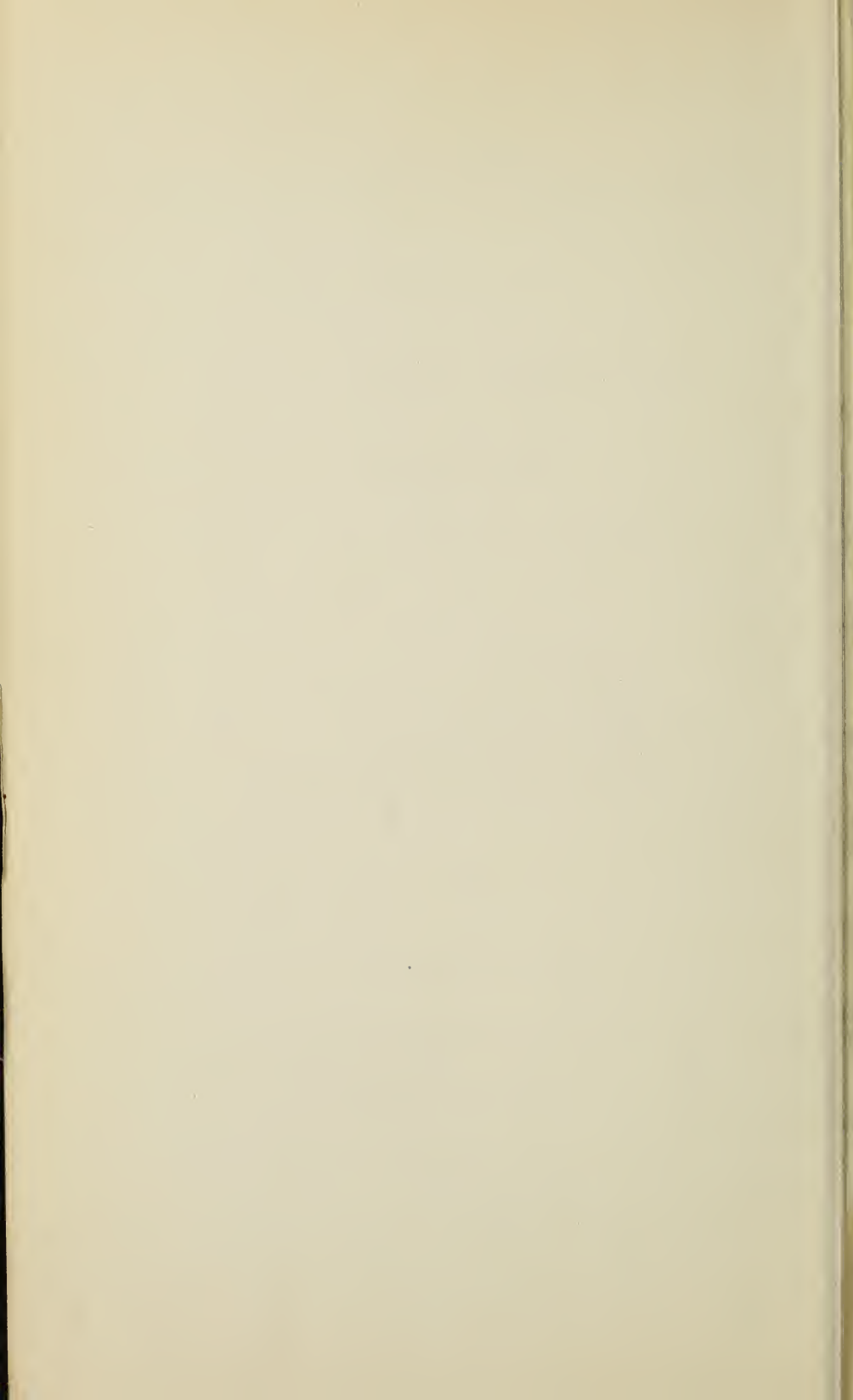
PROGRAMME

BACH Cantata, O Light Everlasting

CHADWICK Ballad, Lovely Rosabelle

GERICKE Chorus of Homage

BRUCH Ballad, Fair Ellen



NEW ENGLAND CONSERVATORY OF MUSIC

Saturday afternoon, June 4, 1938 at 1:05 o'clock

Recital Hall

Student Recital

Program

- Beethoven Last movement of the Pianoforte
Sonata in E major, Op. 14
Helen Halverson (Raleigh, N.C.)
- Vannucini Nissun lo sa
Fahn L'heure exquisite
Lois Macy (New Bedford)
- Mascagni. Aria from Cavalleria Rusticana:
Siciliana
Paul Donovan (Cambridge)
- MacDowell Romanza and Hungarian
Elsa Nelson (Jamaica Plain)
- Mandel. Care selve
Meracini. A Pastoral
Mildred Shanahan (Providence, R.I.)
- Bert Little white donkey
Lillian Kaplow (Winthrop)
- Debussy Beau soir
Monaudy Spriate, pur spirate
Margaret Cowing (W. Springfield)
- Debussy Toccata
Alice Maki (Worcester)

Mason and Hamlin Pianoforte

RECITAL HALL

SATURDAY EVENING, JUNE 4, 1938, AT 8:15 O'CLOCK

DANCE RECITAL

BY PUPILS OF

PHYLLIS SEQUEIRA

Assisted by

IVARD STRAUSS, of the Dramatic Department

PROGRAM

Sheung Gium (sword dance)	Sheila Wu
Gavotte	Jane Hyde--Betty Waters
Waltz Clog	Gilbert and Sandra Sherburne
Piccanniny	Shirley Sieber
Vanity	Arden La Marr
A tapper	George De Vogelaere
Dance with a fan	Frances Irving
Steppers	
Beverley Wilman, Jacqueline Smith, Phyllis Smith, Sheila Wu, Mary Smith	
Bolero	Phyllis Sequeira
The Sign of the Cleft Heart	Harriet Freedman
Fleurette	Barbara Burrell
Rhythm	Sheila Wu
Whispers in the dark	Lewis Schwatlo--Frances Irving
Honeysuckle days	Sandra Sherburne
Love in a Railway train	The actor George Andrews
	The actress Helen Harkins
Paree	Phyllis Smith--Sheila Wu

Intermission

Valse Piquante	Phyllis Sequeira
Siboney	Lewis Schwatlo--Frances Irving
A wee Miss	Shirley Sieber
Hungarian fantasy	Gypsy Phyllis Smith
	Accordion George De Vogelaere
Liebesfreud	Barbara Burrell
The New Maid	Edythe Edwards
Bark Harp (Lotus flower)	Sheila Wu
Tap a bit	Shirley Sieber
Come to the Fair	Winnifred Jackson
Gretchen's Beaux	Elizabeth Waters
Caprice	Phyllis Sequeira
Rhapsody in Blue	

George De Vogelaere, Barbara Burrell, Phyllis Smith,
Frances Irving, Jacqueline Smith, Sheila Wu, Mary Smith

ACCOMPANISTS

Frances Mains and Hazel Hallet

RECITAL HALL

TUESDAY AFTERNOON, JUNE 7, 1938, AT 4:00 O'CLOCK

RECITAL

by

PUPILS OF THE

VOCAL NORMAL DEPARTMENT

PROGRAM

- BOHM Still wie die Nacht
MRS. EDITH ALBERTSON
- GODARD Florians Song
WINNIFRED ENNIS
- GRIEG I love thee
MRS. MILDRED FOX
- BURLEIGH Nobody knows the trouble I see
RICHARD KEAN
- SCHUBERT Who is Sylvia
- ELLIOT Springs a lovable lady
THELMA RYAN
- FONTAINELLES Obstination
OSNA PALMER
- TOSTI La Serenata
MARY WILLS
- LEE One fleeting hour
MRS. ETHEL SPINNEY
- BRAHMS Cradle Song
EVELYN CLARK
- RIMSKY-KORSAKOW A Song of India
ANNE MASE
- PUCCINI Addio (La Boheme)
MARIE CHAPMAN
- ANDREWS Pierrot
ALICE WELLS
- O'HARA Give a man a horse he can Ride
GEORGE BRINDLE
- DANA Flee as a Bird
LOIS MURPHY
- THOMAS Connais tu le pays (Mignon)
THEODORE CORRIVEAN
- HAYDN My mother bids me bind my hair
ELEANOR RITCHIE
- MASSNET Elégie
MADELINE MULLEN
- SCHUBERT Serenade
ESTELLE FREEDLAND
- CARACCILOLO A flight of clouds
- NEVIN O that we were Maying
MISS CHAPMAN
MISS ENNIS

GEORGE W. BROWN HALL

FRIDAY EVENING, JUNE 10, 1938 AT 8:15 O'CLOCK

ANNUAL MEMORIAL CONCERT

by

KAPPA GAMMA PSI

PROGRAM

GRIEG Suite in Olden Style (From Holberg's Time)

Praelude
Sarabande
Gavotte
Air
Rigaudon

String Orchestra, STANLEY HASSELL

Solo Violin, LOUIS RUGGIERO

Solo Viola, BASIL PRANGOULIS

TOURNIER Feerie
Prelude and Danse

DEBUSSY Arabesque No. 1

GRANDJONY Et ron, ron, ron, petit patapon
OLIVIA HALL, Harp

CHOPIN Nocturne in C# minor
Scherzo in B minor
PETER LOUIS WALTERS Piano

TENAGLIA Quando sara vuel di

WAGNER Traume

G. W. CHADWICK . The Rose Leans Over the Pool

GRETCHEN KINDER, Contralto

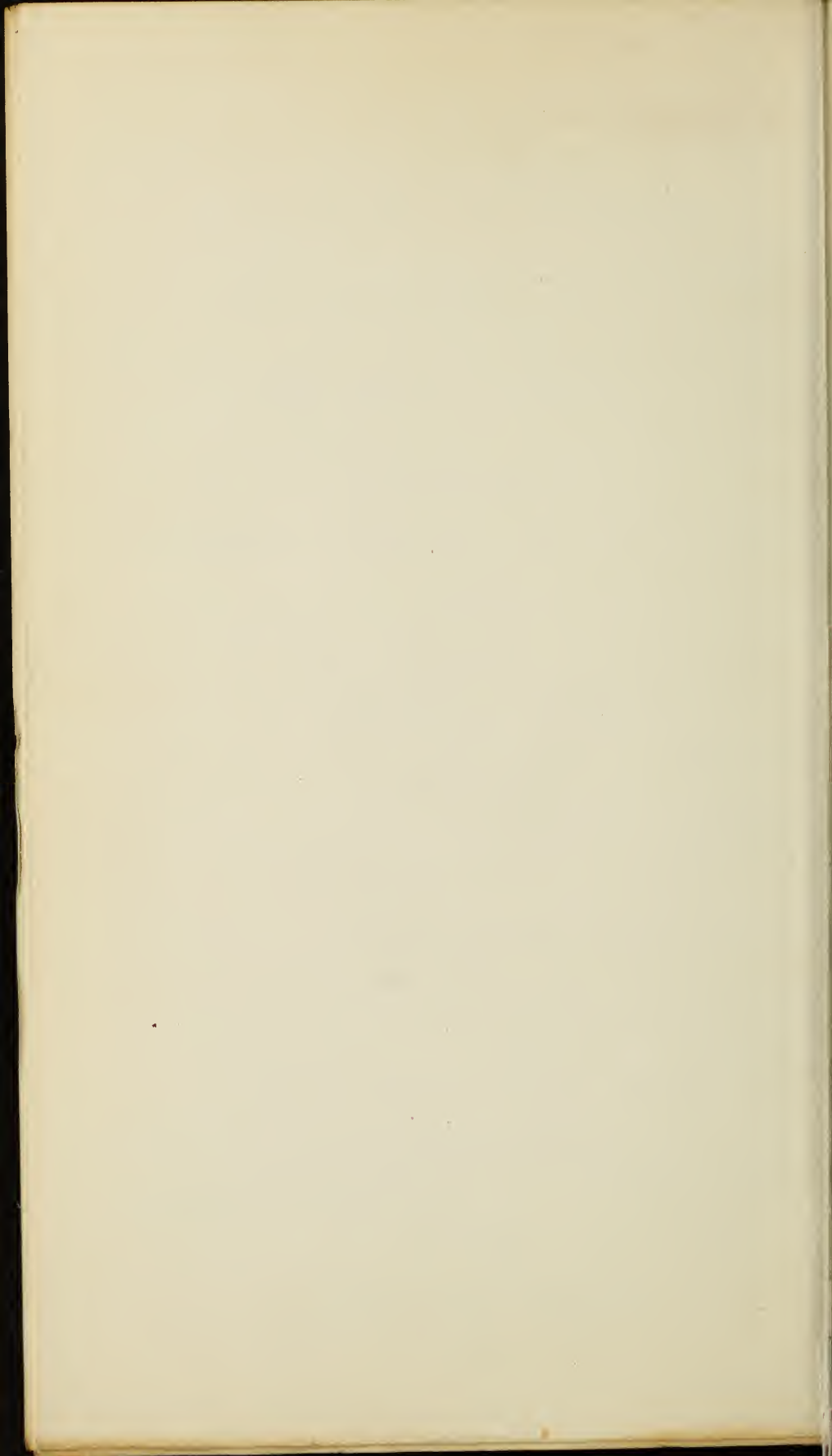
OTTOLEE MACOMBER, Accompanist

VAUGHN WILLIAMS . Concerto Academico in D minor,
for Solo Violn and String Orchestra
Allegro Pesante
Adagio
Presto

String Orchestra, STANLEY HASSELL

Solo Violin, DOROTHY ROSENBERG

(First Performance in Boston)



NEW ENGLAND CONSERVATORY OF MUSIC
BROWN HALL

Junior Department

Saturday Evening, June 11, 1938 at 7:30 o'clock

Recital of Violin Music by pupils
of

Ruth Elizabeth Austen

P R O G R A M

- Haydn Austrian Hymn
- Schumann. Song of the Reapers
Ruth Baker Raymond MacCallum
Mildred MacCrae Miss Austen
- Helm. By the River
Raymond MacCallum
- Söckting. Village Holiday
Mildred MacCrae
- Molck Melody
Concert Etude
Ruth Baker
- Folksongs Here's a birdie comes singing
My Pony
The little Ducks
Vivian Joffe Peter Coughbialis
Blanche Turner Peirce Hamilton
Miss Austen
- Folksongs The Clown
Bohemian Dance
Annette Holtzman
- Folksongs Pierrot
Twinkle, twinkle, little star
Roberta Guillet
- Folksongs Auld Lang Syne
Reuben and Rachel
Austin Stern
- Folksong. The Cuckoo
Roberta Guillet Austin Stern
- Bizart Minuet
- Folksong The Bees
Vivian Joffe
- Folksongs. All through the night
Bobbie Shaftoe
Blanche Turner
- Folksongs. Long, Long Ago
Susa, Little Susa
Charles Thornton, Jr. John White
Leonard Adams
- Folksongs. Jennie Lind Song
No Man's Jig
Charles Thornton, Jr.

- Folksongs Gaelic Lullaby
March of the Men of Harlech
John White
- Brahms Waltz
- Folksong. Country Gardens
Leonard Adams
- Bach Minuet
- Mozart Minuet
Anna O'Connor Corinne Palladino
Louise Bigelow Miss Austen
- Haydn Theme
- Folksong. Kamarinska
Corinne Palladino
- Gounod. Ave Maria
Anna O'Connor
- Seitz First movement from the Fifth
Concerto
Louise Bigelow
- Danccla. Theme and Variations in G Maj.
Annabelle Engeian
- Seitz First movement from the Second
Concerto
Elaine Pinkerton
- Seitz First movement from the Fourth
Concerto
Sonia Tratten
- Wallace Operatic Fantasia "Mariutana"
Thelma Karp
- Haydn Minuet from String Quartet in
D minor
- Folksong. Drink to me only with thine eyes
Pauline Ryan, violin Miss Austen, viola
Mary Capone, violin Ora Larthard, 'cello

Steinway Pianoforte

1871

1872

1873

1874

1875

1876

1877

1878

1879

1880

NEW ENGLAND CONSERVATORY OF MUSIC

RECITAL

by pupils of

NORINE ROBARDS

of the Faculty



GEORGE W. BROWN HALL

Monday evening, June 13, 1938 at 8:15 o'clock

PROGRAM

J. H. ROGERS . . . Dance Tune

MARY AMBROSE

WHITHORNE . . . The Drowsy Shepherdess

JOHN GAMBLE

BEETHOVEN . . . Variations on a Swiss Theme

ESTHER FAFEL

BACH Solfeggietto

SESSIONS March

WALTER HOFFMAN

BEETHOVEN . . . Contra Dance in C major

MYRTLE SHOR

KRAMER Epilogue

MARY SARTORIO

BEETHOVEN . . . Six Variations on Nel Cor

LEONARD CUSHNER

HAYDN First movement of the Sonata in D major

BETTY SMITH

MOZART First movement of the Sonata in G major

MARY CROTTY

SHEPHERD Autumn Fields

RUTH CALLENDER

MOZART Theme and Variations from the Sonata in A major

PAULINE WARD

- CHOPIN Nocturne in E flat major
WILLIAM AKERMAN
- MOZART Allegro assai from the Sonata in F major
MOLLIE HOWARD
- BEETHOVEN Scherzo from the Sonata in G major, op. 14
HELEN COX
- MACDOWELL Melodie
Hungarian
ELSA NELSON
- DEBUSSY Clair de lune
SAIMA LAYCOCK
- CHOPIN Polonaise in C sharp minor
LILLIAN KAPLOW
- SCRIABIN Etude in C sharp minor
BACH Allegro animato from the Concerto in Italian style
ESTHER GOOBER
- CHOPIN Fantasie-Impromptu in C sharp minor
JAMES HOULIHAN
- BEETHOVEN Allegro con brio from the Sonata in B flat major, op. 22
VERA HENNING
- CHOPIN Scherzo in B flat minor
MIRIAM ATLAS

Steinway Pianoforte

JORDAN HALL

FRIDAY AFTERNOON, JUNE 17, 1938, AT 2:30 O'CLOCK

CLASS DAY

PROGRAM

I

Orchestral Selections

UNDER DIRECTION OF LOUIS RUGGIERO

II.

A Concentration Camp by Robert Strassburg

Piano—ROBERT STRASSBURG Tympani—PHILMORE GILBERT

Snare Drum—JOSEPH LEAVITT

III.

Love Songs

LILLIAN JONES CHAIM CARDON

Scenery composed and executed by Wm. Flygare

IV.

Hello Charlie

CHARLIE MCCARTHY—WILLIAM FLYGARE

EDGAR BERGEN—FRANK ROSSI

V.

The Eternal Triangle

LILLIAN ROSEN ADELAIDE HUBBARD

DOROTHY ROSENBERG

Vocal Solos — Ruth Kratman

VI.

Paree

PHYLLIS SMITH SHEILA WU

VII.

Echoes from the Nile Valley

ISIS AL-HUDA of Cairo, Egypt

VIII.

The Conjurer or Speed is no Witchcraft—A. Schreiner

Tympani and Drum Solo with orchestra—PHILMORE GILBERT

IX.

Hungarian Fantasy

Gypsy—PHYLLIS SMITH Accordion—GEORGE DEVOGELAERE

X.

Objection Overruled

A sketch by Peter Ibbetsen

CHARACTERS

He	IVARD STRAUSS
She	HELEN WILSON
A Girl	DOROTHY DIMPLES

XI.

The Child Prodigy Practices

LILLIAN ROSEN

XII

Cellos for Two

ADELAIDE HUBBARD NORMA OLSON

XIII

L'Ultima Canzone

GERALD RANNEY

XIV.

Two Songs not Forgotten

MADELINE KENNEY

XV.

Snow Drop and the Seven Dwarfs

CHARACTERS

Snow Drop	RUBY CARR
Prince Charming	PAUL DONOVAN
Bashful	VICTOR ALPERT
Happy	VICTOR DI STEFANO
Sneezy	FRANK ROSSI
Grumpy	DARWIN CARROLL
Doc	DANIEL WHITE
Dopey	WILLIAM FLYGARE
Sleepy	GEORGE DEVOGELAERE

XVI.

The Konservatory Kat

A Bali Shadow Play
assisted by a Balinese Orchestra

CHARACTERS

Hero	ROBERT TAYLOR
Heroine	BETTE DAVIS
The Villain	BY HIMSELF

XVII.

Rhapsody in Blue

GEORGE DEVOGELAERE, BARBARA BURRELL, PHYLLIS SMITH
FRANCES IRVING, JACQUELINE SMITH, SHEILA WU, MARY SMITH

The class wishes to express their appreciation to Miss Sequeira and Mr. Gilbert.

CLASS DAY COMMITTEE

Adelaide Hubbard	Lillian Jones
Charlotte Goldforb	Lillian Rosen
Gerald Ranney	

Dancing in George W. Brown Hall from Four to Six

ALL INVITED



JORDAN HALL

FRIDAY EVENING, JUNE 17, 1938, AT 8:15 O'CLOCK

CONCERT

by

MEMBERS OF THE GRADUATING CLASS

PROGRAM

ALEXANDRE GUILMANT . Introduction and allegro from the
Organ Sonata in D minor
HELEN WILKINSON (Morton, N. Y.)

RICHARD STRAUSS . . Ach Lieb' ich muss nun scheiden
Zuëignung
HUGO WOLF Der Freund

ALBERT HARDY (North Adams, Mass.)
IRENE PREVOST, accompanist

BACH Prelude in B♭ minor
DEBUSSY Reflets dans l'eau
VIRGINIA SMALLEY (East Boothbay, Me.)

DELIBES Pourquoi (Lakmé)
SZULC Clair de lune
DELIBES Passepied
LILLIAN JONES (Brighton, Mass.)
FLORENCE HOLLAND, accompanist

SARTI Lungi dal caro bene
HAHN D'une prison
SCHUMANN Wanderlied
GERALD RANNEY (Ashfield, Mass.)
ROBERT STEELE, accompanist

BRAHMS Intermezzo, op. 116
Intermezzo, op. 118
GRIFFES The White Peacock
HARRIOT EATON (Wakefield, R. I.)

CORELLI-SPALDING . La Folia, for Violin
MARY DRIVER (Milton, Mass.)
IRENE PREVOST, accompanist



Saturday afternoon, June 18 1938

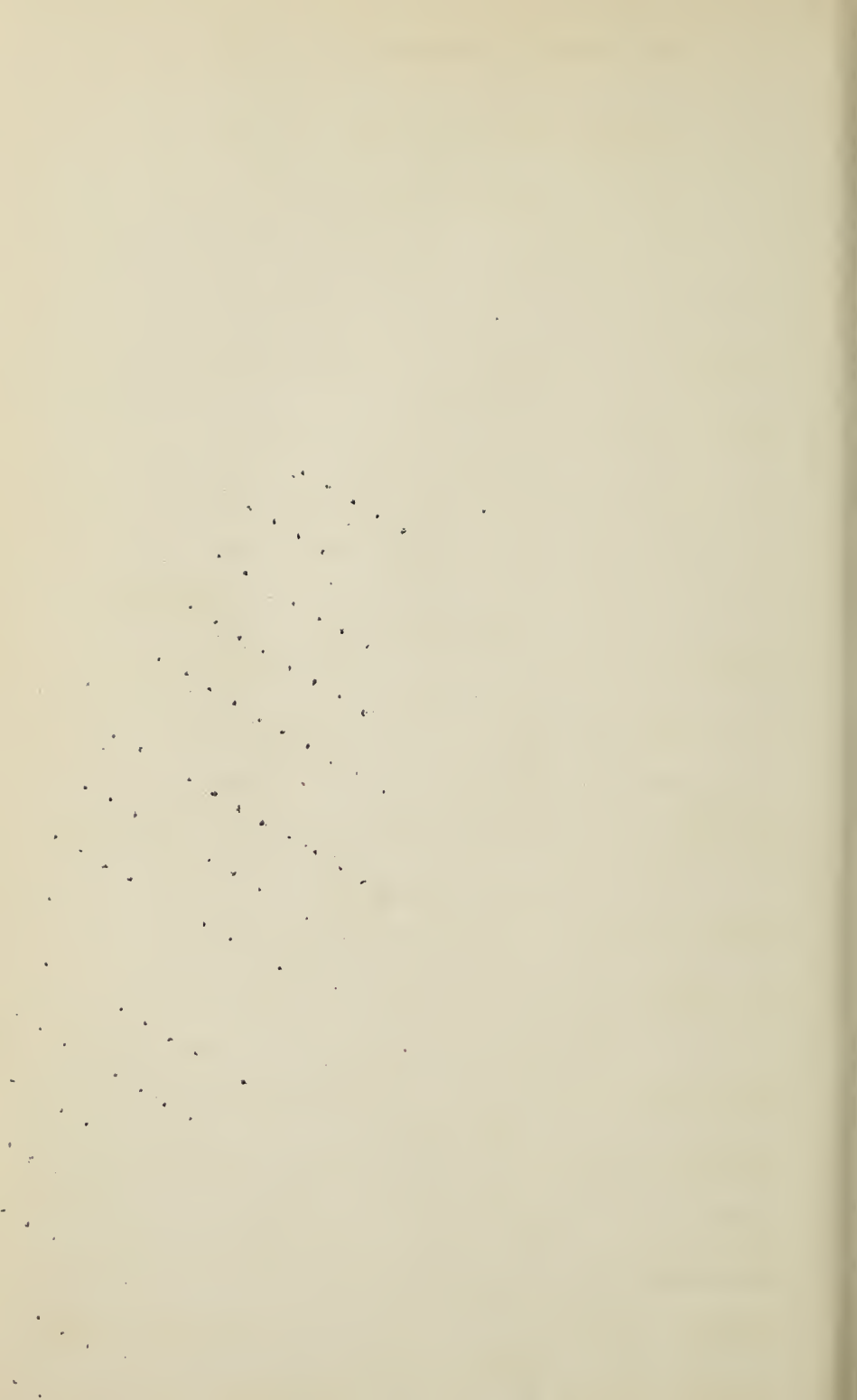
2:30

Pupils of

Aline Grossart

Program

Krogmann	Vesper Bells
	Edor Nelson
Adler	The Swan
	Eileen Kliman
Martin	Cotton Pickers
	Barbara Kopel
Rogers	Ring around a rosy
	Pauline Kenney
Brown.	Pixie's drill march
	Grace Kendrigan
Schuett.	Valse Mignonne
	Mary Nairne
Krentzlin.	Turkish rondo
	Majorie Daniels
Scharwenka	Polish Dance
	Lila Kostich
Chadwick	Cricket and the Bumble
	Bee
	Jack O'Donoghue
Blake.	Somersaults
	Patricia O'Donoghue
Beethoven.	Minuet in G major
	Roberta Allen
Gillet	Echoes of the Ball
	Phyllis Sheldon
Grant-Schaefer	Butterflies
	Ruth Sheldon
Delibes.	Valse in E flat
	Lempi Makela
Dennée	Tarantelle
	Eleanor Kennedy
Beethoven.	Für Elise
	Olivia Cambourelis
Manning	In a Luxembourg Garden
	Muriel Waldron
Dvorak.	Humoresque
	Joan Kord
Płoska	By the Sea
	Marie O'Hara
Bach.	Italian Concerto, First
	movement
	Harriet Cohen
Rheinholdt	Impromptu
	Salvi Capanegro
Liszt.	Dorothy Sharpe



NEW ENGLAND CONSERVATORY OF MUSIC

COMMENCEMENT, 1938

BACCALAUREATE SERVICE

conducted by

THE REVEREND CHARLES E. PARK, D.D.,

MINISTER OF THE FIRST CHURCH IN BOSTON

JORDAN HALL

SUNDAY, JUNE NINETEENTH

ORDER OF SERVICE

Chorale, Now let every tongue adore Thee! Bach

Opening Sentences and Invocation

Hymn Croft

O worship the King, all glorious above!
O gratefully sing His power and His love!
Our shield and defender, the Ancient of days,
Pavilioned in splendor, and girded with praise.

The earth, with its store of wonders untold,
Almighty, Thy power hath founded of old,
Hath 'stablished it fast by a changeless decree,
And round it hath cast, like a mantle, the sea.

Thy bountiful care, what tongue can recite?
It breathes in the air, it shines in the light;
It streams from the hills; it descends to the plain,
And sweetly distills in the dew and in the rain.

O measureless Might! ineffable Love!
While angels delight to hymn Thee above,
The humbler creation, though feeble their lays,
With true adoration shall sing to Thy praise. Amen

ROBERT GRANT, 1833; *Psalm 104*

Scripture Lesson

Anthem: Cherubim Song Bortniansky

Prayer

Hymn Croft

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home.

Under the shadow of Thy throne
Thy saints have dwelt secure;
Sufficient is Thine arm alone
And our defense is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the same.
O God, our help in ages past,
Our hope for years to come,
Be Thou our Guide while life shall last,
And our eternal home. Amen.

ISAAC WATTS, 1719; *Psalm 90*

Address

Anthem: Unto Thee will I cry, O Lord Harold Schwab

Hymn Crüger

Now thank we all our God,
With heart, and hands, and voices,
Who wondrous things hath done,
In Whom His world rejoices;
Who from our mother's arms
Hath blessed us on our way
With countless gifts of love,
And still is ours today.

O may this bounteous God
Through all our life be near us!
With ever-joyful hearts
And blessed peace to cheer us;
And keep us in His grace,
And keep us when perplexed,
And free us from all ills
In this world and the next. Amen.

MARTIN RINKART, c. 1936;
Tr. CATHERINE WINKWORTH, 1858

Benediction

THE CHOIR: THE CHORAL CLASS

FRANCIS FINDLAY, *Conductor*

ORGANIST: THE DIRECTOR

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CONSERVATORY OF MUSIC

PHILIP R. ALLEN
PRESIDENT

WALLACE GOODRICH
DIRECTOR

FREDERICK S. CONVERSE
DEAN OF THE FACULTY

COMMENCEMENT
EXERCISES

1938



JUNE THE TWENTY-FIRST

JORDAN HALL
BOSTON, MASSACHUSETTS

PROGRAMME



FAN STYLIAN NOLI . A Byzantine Overture

SCHUMANN First movement of the Pianoforte Concerto
in A minor

VIRGINIA LEAHY

BRISTOL, RHODE ISLAND

MOZART Recitative and aria: Misera, dove son

ELEANOR ELIZABETH STEBER

WHEELING, WEST VIRGINIA

CÉSAR FRANCK . . . Chorale in B minor

(Transcribed for Organ and Orchestra
by Wallace Goodrich)

CLARENCE WARREN HELSING

WORCESTER, MASSACHUSETTS

MENDELSSOHN . . . First movement of the Concerto in E minor
for Violin and Orchestra

DOROTHY LILLIAN ROSENBERG

MATTAPAN, MASSACHUSETTS

HENRI DUPARC . . . Chanson triste

MARY ELIZABETH GOLDEN

BOSTON, MASSACHUSETTS

RACHMANINOV . . . First movement of the Concerto in C minor,
no. 2, for Pianoforte and Orchestra

OTTOLEE ELIZABETH MACOMBER

SOUTH PORTLAND, MAINE

ACKNOWLEDGMENTS AND ANNOUNCEMENTS

BY THE

PRESIDENT OF THE BOARD OF TRUSTEES

ANNOUNCEMENT OF AWARDS OF

PHILIP R. ALLEN PRIZES IN COMPOSITION

ANNOUNCEMENT OF MAJOR SCHOLARSHIP AWARDS

FOR 1938-1939

AWARD OF DIPLOMAS IN THE CONSERVATORY COURSE

AND

CONFERRING OF DEGREES IN THE COLLEGIATE COURSE

BY THE DIRECTOR

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

Our fathers' God, to thee,
Author of liberty,
To thee we sing:
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King.

THE CONSERVATORY ORCHESTRA

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IN VIOLIN

SOLOIST'S COURSE

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ORCHESTRAL COURSE

SAMUEL QUAGENTI
PAULINE YOUNG

IN VIOLONCELLO

ORCHESTRAL COURSE

ADELAIDE CHARLOTTE HUBBARD

IN VOICE

TEACHERS' COURSE

RUBY IRENE CARR	LILLIAN JONES
MARY ELIZABETH GOLDEN	MADELEINE ANN KENNEY
ALBERT NELSON HARDY	GERALD ARTHUR RANNEY

***Highest honors

**Honors with distinction

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With concentration in Musical Research

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Subject of thesis: *Life of Henry Gilbert*

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IN HARMONIC ANALYSIS

VIRGINIA LEAHY

